

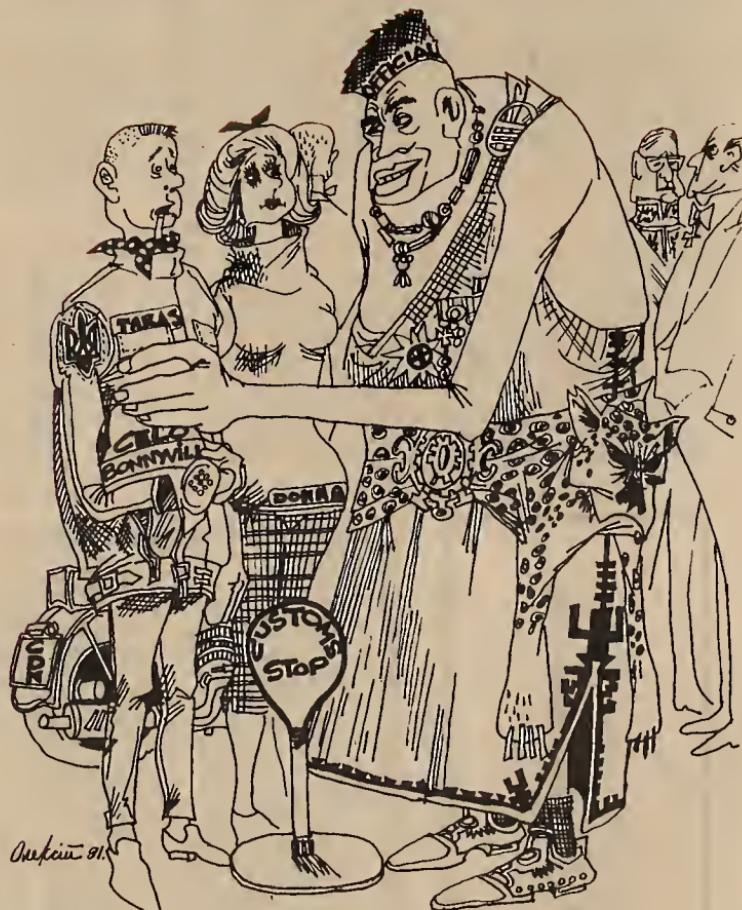
СТУДЕНТ STUDENT ETUDIANT

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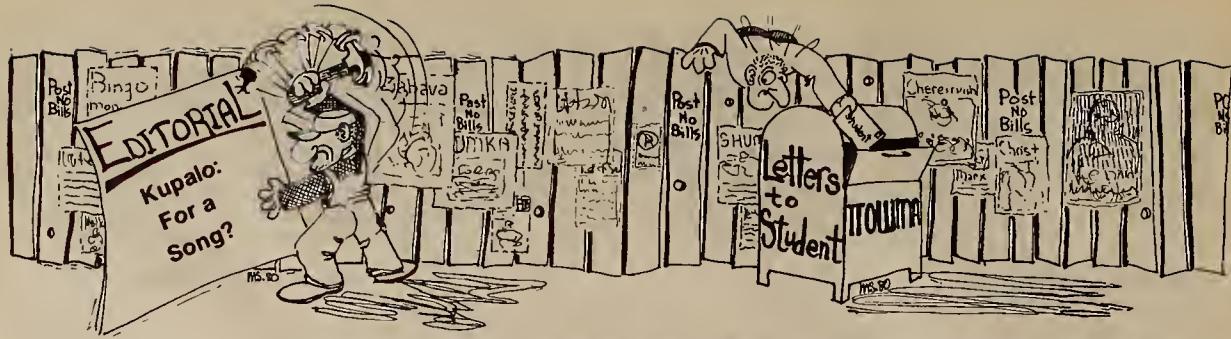
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CANADA'S NEWSPAPER FOR UKRAINIAN STUDENTS

ГАЗЕТА УКРАЇНСЬКОГО СТУДЕНТСТВА КАНАДИ



"BUT WE'RE JUST CANADIANS —
LOOKING FOR OUR ROOTS!"



There is no doubt that the staging of an opera on the scale of Kupalo (as Toronto did in 1979 and Edmonton, this June) is an accomplishment of which our Ukrainian-Canadian community in both centres can be deservedly proud. Both in terms of the quality of production and the level of community participation, the Kupalo opera in Toronto and Edmonton was successful. The many hours of preparation and rehearsal time put in by the performers, most of them on a voluntary basis, was remarkable. The efforts of community leaders at fund-raising and the generous response from individual supporters was commendable. The organizers and participants of the opera have demonstrated that the Ukrainian-Canadian community is fully capable of staging an event of the same high calibre as one would expect from any other group in Canadian society. Some might conclude that Ukrainians in Canada have arrived at their appointed destination: "We've come a long way" and "it's nice to be here".

But after all is said and done, what have the Ukrainian-Canadian communities in Toronto and Edmonton actually accomplished with their Kupalo operas? Was the enormous expense in staging the Kupalo production in Toronto (some \$200,000) and Edmonton (an estimated \$200,000) really necessary? Perhaps it is understandable that after all of the discrimination which the Ukrainian community has experienced in their ninety years in Canada, it would have developed an inferiority complex of the order requiring the staging of an elaborate opera production to lend credence to its upper middle class aspirations. One of the aims in staging the opera has been, in fact, to legitimize the Ukrainian community's status in the eyes of the English-speaking elite in Canada. But really, does anyone believe that Ukrainian farmers and working people will now be able to counter deprecating Ukrainian jokes with their very own opera of seventeenth century East European romance, war and politics?

Many might consider these sentiments blasphemous or, at least, in bad taste. But couldn't some of the funds from the extravagant Kupalo productions in Toronto and Edmonton have been put to better use? It would be a sad reflection on the state of our Ukrainian-Canadian community if we were to admit that funds generated from champagne fund-raising parties at the homes of prominent community members, as well as from opera balls, fashion shows and "champagne and strawberry galas" would not be forthcoming for anything other than such an ostentatious catharsis to our heritage as Kupalo. (It may be good opera, but Kupalo hardly reflects the Ukrainian historical experience during the past three hundred years. Our history has been predominantly that of tillers of the soil, not romantic kozaks involved in wars and intrigues.)

In our community, we currently have many outstanding projects which cry out for large amounts of money to bring to fruition. The Kupalo fund-raising drive in Edmonton has put a severe damper on attempts to obtain donations for such projects as the Ukrainian Bookstore at Fort Edmonton Park, for which the Ukrainian Canadian Committee is attempting to raise \$100,000 by the end of 1981.

The same can be said for Ukrainian Social Services in Edmonton, which has now been forced to close because of lack of funds. And then there is the Canadian Foundation for Ukrainian Studies. The Ukrainian Canadian Professional and Business Federation brought this Foundation into being in 1975 to support projects of high literary and cultural value. Foremost amongst these is the publication of the updated and revised four-volume encyclopaedia of Ukraine, now being prepared under the editorship of the eminent Professor V. Kubivko of Sorcellles Academy near Paris. In October 1979, a letter sent to members of the Business and Professional Federation stressed the high priority which this campaign should be given:

The Federation does not have a greater goal at this time ... The Foundation is essential for the future welfare of the Ukrainian community not just in Canada but wherever English is read or spoken ... There are many things ... which only the Foundation can support. The alphabetical encyclopaedia of Ukraine is only the most pressing amongst them.

The publishing of an encyclopaedia of Ukraine would make a permanent contribution, a legacy for the future of Ukrainian culture around the world. As for Kupalo, what has been achieved of lasting value for the hundreds of thousands of dollars spent in Toronto and Edmonton? We have had several evenings of pomp and splendour in two cities. Unfortunately, the Kupalo productions are too large and too expensive to be taken on tour to other cities across North America.

A community like ours cannot require people to give their money for projects which are of permanent value to the development of Ukrainian culture in Canada. At the same time, there is only so much money that one can realistically expect people to voluntarily give towards Ukrainian community projects. It is time to consider priorities. Couldn't the same money raised for Kupalo have been used to establish a Ukrainian Arts Foundation to help young performers develop excellence in the arts, music, dance and theatre?

But our community appears to prefer more ostentatious projects — witness the numerous costly statues and sculptures across the country, monuments to the Ukrainian community's ability to celebrate its past while needlessly ignoring its future.

D.L. and Z.H. of the Student Collective

All signed letters of reasonable length which comply with Canadian libel and slander laws will be printed unedited (see for purposes of clarity) in this column. We will not print anonymous letters, but if for personal reasons contributors wish to withhold their names or use a pseudonym, this can be arranged. In all cases, however, we require both a genuine signature and a return address.

Pseudonymomania condemned

Шановний колектив!

Ідемо в контрасту! Годі вже нам переконувати світ, що ми не росіяни. Задіяно з сусідів народів українці! Треба бути відмінним Е.В. Плаюка та т. що він сміло зробив перший крок, переробивши Стенку Разіна і Еміліяна Пугачова з доніських козаків, славних провідників селянських повстань у Росії, на "романтичних героях з української історії". До "історичних героїв" належать також, згідно з твердженням п. Плаюка, Тарас Бульба, який, на жаль, існував, Нестор Махно, який, на превеликий жаль, таки існував і "навіть Богдан Хмельницький" (як своєрідно висловлюється автор рецензії). З тону статті видно, що й автор має якісні симпатії до анархізму, але зовсім не виправда його легковажні ставлення до історичних фактів, бо чайже анархізм з хаотичністю думок нічого спільного не має?

В тому самому (січнево-лютиковому) числі *"Студента"* поміщено також заяву редколегії в справі псевдонімів. Останні дів подані там мотивовані для вживання псевдонімів є, на мою думку, частинно або й зовсім нездовільні. Цілком можливо, що різні спіспечухи та агентури читання *"Студента"*. Але чи це дає право комусь, що "відкриває Америку", пішучи про бандерівців чи інших ієців, в нашій громаді, скриватися за псевдонімом? Редакція також взялася за оборону своїх співробітників перед "елементами в українській громаді, які не доцінюють відвертої критичної журналістики". Якщо дописувач не є готовий підписуватися під висловленнями ним думками і навіть зрохами на їх постраждали, то нехай не пахтає з іншими сторінки преси.

Правдою є, що існує "довгі традиції користування псевдонімами, в журналістиці". В українській пресі існує існує наявіть манія на псевдоніми, яка доправила нас до псевдожурналістики. А які пріоритети такої "традиції", немає найменшого оправдання.

З ширим привітотою
Роман Ващук

Sonia still rides!

Dear Dido and Baba:

In reply to the voracious and vitriolic letter entitled, "Principled Opposition" from one Marusia Bociurkiw, I can only say: You must be kidding. My review of the pulp novel (*pulp* refers to the quality of paper the book is printed on, and not its contents, which Marusia mistakenly refers to as synonymous with 'trashy') *Scimiters over Ukraine*, was meant to be tongue-in-cheek, as I suspect intentions of the

author were similar. So, too, was the graphic a tongue-in-cheek addition, by the Student staff. Since this was done in such a good humored way, it is hard to see how anyone can take offense, misconstrue statements I made or give sinister overtones to 'traditional Ukrainian' graphics. I must conclude that Ms. Bociurkiw's letter is also tongue-in-cheek and has been cleverly foisted on Student readers as a joke from the Student Collective. Come on now. No-one really takes this seriously enough to bother to condemn a word that they obviously haven't read, let alone misquote and malign the intent of the review. I can only conclude that your token feminist letter was a joke. Besides one pulp-adventure novel can't do half as much damage to "positive" Ukrainian role models as the Church, KYK, and a dozen other authoritarian Ukrainian organizations have done in the last fifty years. So I can only conclude that the letter in last issue was obviously a parody in bad taste. Right?!

Yours (still waiting for a
Red Sonya of the Ukraine)
Eugene Plawiuk
Edmonton, Alta.

Rukh and Roll

Dear Czar:

Congrats to Sonia Maryn for interpreting the thoughts and ideas of Petro Pyrih and the Holubits; shame on the editor(s) for misinterpreting Sonia Mervyn.

Let me tell you a short story. Once upon a time, there was an editor named Vybach. He was frequently criticized (sic). The end.

Sonia's piece in May (oops, I mean March!) *Student* was exceptionally well written with

(Letters cont'd page 10)

СТУДЕНТ STUDENT STUDENT STUDENT

ГАЗЕТА УКРАЇНСЬКОГО СТУДЕНТСТВА КАНАДИ

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STUDENT is a national monthly newspaper for Ukrainian-Canadian students, published by SUSK, the Ukrainian Canadian Students' Union.

Student is an open forum for fact and opinion, reflecting the interests of Ukrainian-Canadian students on various topics — social, cultural, political and religious.

The opinions and thoughts expressed in individual signed articles are the responsibility of their authors, and not necessarily those of the Student staff. Student's role is as a medium through which discussion can be conducted on given issues from any point of view.

Letters to the editor are welcome. We reserve the right to edit materials for publication.

Staff This Issue: Darcie Antonishke, Jars Balan, Myrosław Bodnaruk, Osnja Bojetichko, Oana Boyko, Mark Farbey, Osmjan Hohol, Zorjan Hromjek, Oave Lupul, Andrij Makuch, Neslor Makuch, Sonia Maryn, John Mainychuk, Peter Malychuk, Roman Oleksij, Pointdexter, Boris Radio, Andy Samoli, George Samoli, Polar Sochan, Paul "Teo" Talarango (get well soon), Pavlo Virsky, Bohdan Zajcav, John-Paul III and Professor Fasola.

Sorry, no subscription box this issue. See you in July.

Робота не заліш...
...невідече.

STUDENTS'KA KHRONIKA

Де нема людів...
...там не треба і грошей.

Winnipeg Wrap-Up

On Friday, March 27th, the Ukrainian Students' Club of Manitoba held its Annual Meeting for all general membership. At this time, under the flawless chairmanship of one, Marko Minenko, Executive reports were given for the past academic year, 1980-81; all points from President to Photographer were covered somehow or another! Current business included such controversial issues as: the 1981 Miss Kiev Competition, in which our own Nadia Dybaylo finished as second princess ... CONGRATULATIONS! an USC office in University Centre for this fall; our world-renowned, yet elusive Box #51 in UMSU; the many successes and heartbreaks of USC sports teams this year (hooray for Donny and Shtat) and last, but not least, our Year-End Bar-Bee-Que to

be held up at the luxurious Mischnuk Gardens at the end of April.

Finally, the Annual Meeting concluded with the election of officers, who will serve on the USC Executive next academic year, 1981-82. The overall results are as follows:

1. President: Hritz Maluzynsky
2. Vice-President: Steve Doskoch
3. Cultural Rep.: Marijka Kopan
4. Social Reps.: Ernia Matichuk/John Kozelko
5. Sports Co-ordinator: Gary Silworsky
6. Secretary: Petrusia Kmet
7. Treasurer: Donny Solman
8. Newsletter Editors: Andrea Hrycak/Bohdan Roslycky

On a personal note, I wish everyone on the new Executive a pleasant summer and all the best in their endeavours next year.



MANITOBA USC EXECUTIVE 1981-82
At the Annual Meeting held on March 27th, Manitoba USCers went to the poles (sic) and elected a new slate of Executive officers. Here are but a select few from that illustrious group of ten; they are: (from l. to r.) Hritz Maluzynsky - President, Steve Doskoch - Vice-President, Ernia Matichuk - Social rep, Gary Silworsky, Sports rep and seated, Petrusia Kmet - Secretary. The masses wish them well.



Student Club Presidents Interviewed

Dana Boyko

Over half of the Ukrainian Student Clubs (USCs) in SUSK have held their general elections and have chosen their executives for the 1981-82 academic year. The following clubs have elected new executives: McGill, headed by Markian Dzerowycz, a political science student going into his second year; the University of Toronto, with president Danylo Bilak, a student of international relations, entering his third year; York University, led by Tamara Ivanochko, a second-year theatre major; Ryerson Polytechnical Institute, with Lydia Rechitsky, a second-year fashion student, at the helm; the University of Waterloo, headed by president John Fuchs, a third-year student of socioeconomics; the University of Western Ontario, which elected Stacey Schmagala, a student of administrative and commercial studies, going into third year; and the Manitoba Ukrainian Students' Association, which decided to continue the Maluzynsky dynasty, and elected Taras' brother, Greg Maluzynsky, as their new president. Due to a lack of quorum at McMaster's election, the acting president of the McMaster USC is Natalie Demchuk, a third-year student of statistics and computers; her election will be ratified at a meeting of the club in the fall. Queen's University USC has decided to split the responsibilities of the office of president between Greg Doliszny and Donna Kolyb. (This means that we'll have two representatives from Queen's at all of next year's SUSK conferences, right?).

In order to assess what directions Ukrainian Student Clubs may be taking in the next year, I conducted informal interviews with seven of the newly-elected presidents. All of them displayed enthusiasm and felt that there was a great potential for increased club activity in the next year.

The students' club at the University of Western Ontario has planned its major events for the next year. An Oktoberfest is planned for (when else?) October and a club banquet for March 6, 1982. Ukrainian Week at the University of Western Ontario will be held from February 15 to 19, 1982. McGill's USC is planning an ambitious project: they are going to try to start a Ukrainian course at the university. Apparently the McGill administration will not offer such a course because their library system

lacks the appropriate reference books for such a course. Therefore, the students' club at McGill will be raising funds to buy these books in order to meet the preconditions outlined by the administration.

McMaster USC is planning to celebrate its 25th anniversary in late October or November of 1981. Another goal of the club is to have more social events, at a less expensive cost to the membership. The clubs at both Ryerson and York are interested in becoming more visible and known among

students on their campuses. Ryerson is a new club and York has experienced somewhat of a renaissance this year. Both their presidents emphasized the need for strong membership drives in September. Waterloo's president mentioned the possibility of holding a car rally at the beginning or end of the school year. U of T USC, ever ambitious, intends to have an "even bigger and better" year of activities. The aim at Toronto this year will be to offer "something for everyone." This will involve beefing up the

club's academic and sports activities.

USC presidents are looking towards increased communication between clubs in the same city. For example, the three clubs in Toronto (U of T, York, and Ryerson) have plans to set up a "regional council" composed of representatives of all three clubs in order to coordinate USC activities in the Toronto area. Similarly, the president of McGill USC indicated a desire to coordinate more events with the Concordia club.

Most interestingly, many of the presidents mentioned

possibilities of organized club activities which would be held in conjunction with non-Ukrainian students on campus. Possibilities at York and Toronto to include intramural sports activities with other clubs. McMaster is considering a lecture/seminar on Chinese-Ukrainian relations, which would hopefully attract students of political science and East Asian studies. Waterloo is contemplating a seminar series on topics of general interest, which would be open to the entire university community. Ryerson is thinking about holding a fashion show of ethnic costumes in conjunction with other ethnocultural student groups on campus. This is an encouraging sign as local clubs are gearing themselves more toward the mainstream of campus life.

More general questions were posed to the presidents in order to gauge their opinions about their national union, SUSK. Quite understandably, SUSK's profile was much higher within those USC's that had been recently active in SUSK. Three of the new presidents interviewed could not name the SUSK president or any SUSK events in the past year. However, all seven (*Interviews cont'd page 10*)

SUSK Congress Registration

This August, Toronto will be humming with activity as Ukrainian students from campuses across the country will be congregating at York University for the 22nd Congress of the Ukrainian Canadian Students' Union (SUSK) to be held from August 27 to 30, 1981.

The theme of this year's congress is "Synthesis." The year 1981 marks the 90th anniversary of Ukrainian settlement in Canada. In the past ninety years, there have been three main "waves" of immigration to Canada. Each one of these immigrations had different characteristics and encountered different situations. As a result, the descendants of these various immigrations have had diverse experiences, providing a myriad of concepts of what it is to be Ukrainian. Also, differences exist because Ukrainians have settled in different parts of the country and reflect, therefore, the regional differences among Canadians in general. This congress will examine to what extent the once separate Ukrainian and Canadian elements have been incorporated into a synthesis called Ukrainian-

Canadian society.

The sessions in the first two days of the congress will examine the present state of Ukrainian-Canadian society and discuss future trends and directions of the Ukrainian community in Canada. There will be sessions devoted to various aspects of Ukrainian life in Canada today: culture, media, human rights, the fourth immigration, trips to Ukraine and Eastern Europe, the leadership of our community, cooperation with other ethnocultural student groups, multiculturalism and the constitution, language retention and the Ukrainian-Canadian experience in film. Noted speakers from across the country have been invited to take part in these sessions.

As well, there are social events planned in order to allow delegates to meet other students from across the country. The congress will begin with a Thursday night "Get Acquainted" Wine and Cheese Party. Friday night is set aside for the congress banquet and zava, to be held at the Etobicoke Olympium. On Saturday night, delegates will have an opportunity to take in

some of the sights of downtown Toronto.

Sunday will be devoted entirely to SUSK business. Besides electing a new executive, delegates will pass constitutional amendments and resolutions setting the direction for SUSK activity for the following year. After the congress, a group trip to Ontario's vacationland in Muskoka is planned for those delegates interested.

The cost of registration for the congress is \$50 in advance; after July 24, 1981 \$60. The registration fee includes the wine and cheese party, admission to the banquet and zava, and six meals. Residence accommodation is available at a reduced rate for students. Registration for individual sessions will be available. All participants — delegates and observers — are welcome. For further information and registration forms contact: Dana Boyko, c/o SUSK, 191 Lippincott Street, Toronto, Ontario MSS 2P3 or call (416) 968-1599. Registration forms will also be available from local Ukrainian Student Club presidents.

BLOCK NOTES

Polish Invasion?

*Poles invade USSR! No, this is not just another of Al Hig's pipe dreams. It's the truth: over four hundred Poles rode the "friendship train" into the USSR in mid-April. Activists of the Polish-Soviet Friendship Club, they stopped in Kiev, Moscow and Smolensk. ("Poizd druzhby z PNR," *Sil'ski visti*, 17 April 1981, p. 3). As is well known in Washington, "friendship" is the Warsaw-pact code word for armed intervention.

Blue Collar Buros

"In an apparent response to the Polish situation, the Soviet authorities have made a radical departure from past practice in "elections" to the party Buros of five border republics. For the first time in at least twenty-five years, blue-collar workers have been chosen to positions on the chief policy-making bodies in Latvia, Lithuania, Azerbaijan, Armenia and Georgia. (Roman Solchanyk, "Restless Soviet Workers," *New Leider*, 6 April 1981, p. 3.)

Ukrainian Writers' Congress

*The Eighth Congress of the Union of Writers of Ukraine was held in Kiev 7-9 April 1981. Coverage of the congress appeared in *Literatura ukraine*, 7-24 April 1981.

The congress re-elected novelist Pavlo Zahrebelny as first secretary of the writers' union.

Since the seventh congress met in 1976, the writers' union has grown from 922 to 1,099 members.

Altogether 504 delegates were chosen to participate. Of these, 81 per cent were Ukrainian, 12 per cent Russian, 6 per cent Jewish; only 9 per cent were women.

As expected, the issue of establishing branches of the writers' union in all twenty-five oblasts of Ukraine was raised at the congress. Currently, only Ternopil, Rivne, Sumy and Kirovohrad lack their own writers' organizations.

Several writers pressed for the establishment of more journals. In particular, there has been a long campaign to transform the almanach *Suzir'ia* into a regular

periodical. Poet and translator Ivan Honcharenko went a bit further and deplored that all the writers' union's periodicals — with one exception — have been frozen at the same press run since 1976. That one exception is *Raduga*, a Russian-language literary journal in Ukraine.

Poet Petro Perebyin made some interesting points: "When a writer neglects the national form of his works, he unwittingly or unwillingly also compromises their socialist content." He regretted the ubiquity of such "pseudopatriotic ditties" as the Russian song "Shiroko strana moja rodnaia."

A striking difference of emphasis concerning Ukrainians in Canada emerged during the congress. Lviv poet Roman Lubkivsky, who had just returned from a lecture tour at eight Canadian universities (including Alberta), sounded enthusiastic about Ukrainian Canadiens: "The Ukrainian toilers' emigration and the better representatives of the intelligentsia of Ukrainian origin have made and are mak-

ing a major contribution to the culture and spiritual subsoil of Canada." He encouraged writers to mark the ninetieth anniversary of Ukrainian settlement in Canada with films, documentary novels and literary-historical studies. Thirty-eight-year-old prose writer Volodymyr Iavorivsky said: "A considerable part of the Ukrainians live in Canada. Among them are also honest people who are not mixed up in malicious political intrigue, biological nationalism and anocialist pathology.... We have no right to forget about them."

By contrast, Shevchenko prize laureate Mykhailo Stelmakh singled out Canada for publishing "ninety nationalist periodicals." Ukrainian nationalists in Canada "cook up their Cain's concoction day and night."

No other Ukrainian minority sparked any discussion at the congress.

Soviet Minorities Gain

*A little-noticed remark by Brezhnev at the twenty-sixth party congress may signal an important gain for national minorities in the USSR. Brezhnev stated that "there has been a significant increase in the number of citizens of non-indigenous nationalities in some republics. They have their specific needs in such areas as language, culture and life style." He urged the relevant authorities to "look into these questions more profoundly and propose ways of resolving them." Brezhnev's venture into multiculturalism in the republics seems primarily designed to create suitable conditions for attracting non-Russian, particularly Central Asian, labour to Siberia and the Far East (in the Russian republic). Ukrainians have long demanded cultural facilities to serve the many Ukrainians living outside their own republic within the USSR (almost six million in 1979). (Roman Solchanyk, "New Turn in Soviet Nationalities Policy," *Soviet Analyst*, 15 April 1981, pp. 4-5.)

Defense of Workers' Opposition

Ukrainian Patriotic Movement Surfaces

Last issue, Student printed an article concerning the arrest of Vyacheslav Chornovil, the first in a three-part series of documents from the Ukrainian Patriotic Movement, written in Ukraine during 1980. The following two articles reprinted below — "A Voice from Ukraine" and the statement in defence of Vladimir Klebanov, a jailed Ukrainian trade union organizer — represent significant statements concerning the state of repression and exploitation in Soviet Ukraine today.

The appearance of the Ukrainian Patriotic Movement is an extremely important development in the dissident movement within the U.S.S.R. These statements issued by the Ukrainian Patriotic Movement are the first evidence of any grouping in Ukraine to directly link the national question — that is, the question of Ukraine's independence — to the social question, i.e. the division of economic and political power between the ruling Communist Party and the working class of Ukraine. It is interesting to note that the appearance of these manifestos — written between January and June of 1980 — preceded the first major workers' strikes and protests in Poland last summer by several months.

The names of members of the Ukrainian Patriotic Movement have been withheld due to the current judicial and extrajudicial practices in the U.S.S.R. (in particular, the unprecedented and punitive sentences meted out to Yuriy Bedzio and Ukrainian Helsinki Group members Mykola Horbal, Vasyl Stus, Vyacheslav Chornovil and many others).

Reprinted from *The Herald of Repression in Ukraine*, No. 7, 1980.

A VOICE FROM UKRAINE

The object of the government's greatest solicitude, the military-police complex of the USSR, is not sated. Swallowing up the lion's share of the national income and fattened on the state's ruthless exploitation of toilers, this clan is now moving into a practical sphere. The events in Afghanistan, the provocative attempts to profit by the Irano-American conflict and the savage reprisals against dissidents are evidence of this. All are links in the same chain. The old myth about the progressive nature of the Soviet model of socialism has been shattered. Hypocrisy is no longer necessary. The extremely complex internal political and economic problems that Brezhnev's government faces force it to resort to traditional tactics: kindling war hysteria and exacerbating the political situation in the world in order to remove from the agenda the introduction of any potential corrective measures into the practice of governing the country. The time has come for the government to reveal its true Gulag-like countenance. Although this countenance is hideous, the regime is strong enough not to feel ashamed of it. Twentieth-century Russia, following the same course of historical



development as in the last century, has entered the age of Pobedyonostsev. The time of Alexander III and the odious Sudeikin is upon us.

In rounding up dissidents and placing them behind barbed wire on some of the vilest false charges, the government's only concern is to increase its gold reserve of human stock which can be used as currency in the next round of talks with the West. The slave trade in Soviet citizens, which dates back to Khrushchev's time, has blossomed splendidly. Luis Corvalan was bought for Bukovsky; Soviet spies were purchased for Kuznetsov, Ginzburg and Moroz; Sakharov can be used to obtain more favorable conditions; and Jews serve as payment for wheat, cheap meat and butter, computers and essential technology. The main thing is to create conditions for prisoners of conscience that will force the tender-hearted West to agree to such transactions out of sympathy for these martyrs for freedom.

Our so-called society, long since terminally ill, is in the throes of total decay. Ministers and night watchmen alike, steal, both salesclerks and members of the Department for Combating Theft of Socialist Property and Profiteering (OBKhSS) make shady deals, market hawkers and journalists engage equally in speculation, tairy tale writers and party prophets lie to an identical degree. Those engaged in intellectual endeavor, having lost the right to call themselves the intelligentsia, are occupied with the most complex problems of personal survival in the face of advancing poverty in the nation as a whole. They are just as cynical as the government. The Soviet worker earns 5-10 times less than his counterpart in the West. Accustomed to deprivation, the Soviet collective farmer in the process of trying to

escape his lot receives the training of a professional thief. The so-called servants of the people — those engaged in creative fields and the free professions — now constitute a category of especially deprived villains and moral degenerates. General corruption, trading in professions and positions that allow their holders to make fortunes, a loss of all sense of civic responsibility — these are some of the attributes of our so-called society, of this flock of torpid, solitary sheep straggling about on the same patch of trampled pasture in search of a pitiful existence. Everyone's motto is: *apres moi, le deluge*.

In these conditions, the Soviet champions of justice, christened defenders of human rights by the whom of the historical moment, are divided more than ever before in order not to appear too radical. Each of them stands before a syndicate of well-organized oppression. In vain he relies on the mildness of his opposition to the authorities, in vain he hides behind a facade of criticizing only individual shortcomings. A diabolical vengeance awaits him, a vengeance almost as terrible as that meted out to terrorists in 19th century Russia. But what can this dissident do? He is, after all, alone. And a single soldier is not an army. This truism frightens away from dissident ranks millions upon millions of people who comprehend the catastrophic nature of the current situation. This situation is especially characteristic of Ukraine, where the traditional national disunity of the local population is skillfully exploited by the punitive organs. A deliberately fragmented society, even given the presence of inner forces that attract "losses," can never reach the energy potential required to release the forces of consolidation from the bondage of fear. It is only on the swelling wave of these latter forces that positive social instincts, questions, proposals and programs could emerge in direct response to everyday needs. The repressions that Ukraine has lived through in the last ten years have terrified the moderates, finished off the cowards and left courageous individuals on an empty stage, brightly lit by KGB floodlights.

In conditions such as these there is only one way out: proceeding from the assumption that each individual is personally responsible for the fate of the whole nation, it is essential to oppose the oppression of the rulers with a stand of civil disobedience. Let these be the actions of individuals, the actions of small groups. Nonetheless, the rulers will be made to realize that we will not tolerate the existing situation any longer. We must not think that our purely personal civic stand is in vain. Each new member of the movement for social and national justice, each new prisoner of conscience, each new repressed individual becomes part of the large family of those who refuse to condone the lawlessness that prevails today. Let the Soviet camps and prisons fill with new seekers of truth.

(*Patriotic Movement cont'd page 10*)

First Ukrainian Student Newspaper

by Petro Tykhyi

Poles and Russians must accept Ukrainians as equals, and it is up to Ukrainians to work out the principles of their own national existence. It was with this political message that the new underground newspaper, *Samostinne Slovo* (Independent Word), brought to its student readers when it made its appearance in Kiev in April of 1861.

The paper came out only four times: twice in the spring and twice in the following autumn. It was not printed but recopied by hand and can therefore be regarded as an example of early Ukrainian *samvydav* literature. Unfortunately, not a single issue of the paper has ever been reproduced in full, even though it is known that there are at least three issues housed in Soviet archives. Nor are there any comprehensive studies of Ukrainian journalism in this period, which would provide detailed analyses of this rare and fascinating document. What we know about it today comes from secondary sources: passing quotations and comments in Soviet literature.

Samostinne Slovo was brought out by the so-called Ukrainianophiles or activists of the Ukrainian national revival of the 1860s. In Kiev they consisted mainly of students from the University of St. Vladimir, the Theological Academy and several other institutions of higher and secondary learning. Their loose organization was known as *Hromada*. Some Soviet scholars believe that *Samostinne Slovo* was the mouthpiece of the more radical wing of the Ukrainianophile movement; the moderates put out their own publication, known as the *Hromadnytsia* (Communal Voice). Among *Slovo*'s collaborators were Anatoli Sydnytsky, a student at the University of Kiev who was the author of inflammatory patriotic poems and the first Ukrainian realist novel, *Luboratski* (butchered by the censors in recent Soviet editions); Taras Shevchenko's nephew Kalyenky, then taking courses in land surveying; and the radical Colonel Andrij Krasovsky, whose agitation among the Ukrainian peasants and the soldiers of the Zhytomir regiment later brought him a death sentence, commuted to exile in Siberia.

Samostinne Slovo was not the only newspaper put out by students in Ukraine during this period, but it was the first one written in the Ukrainian language. Two papers out of Khar'kiv, the satirical *Shapis-Bube* (1857) and the political *Svobodne Slovo* (Free Word — 1858-59), as well as Kiev's *Glasnost'* (Publicity — 1859) and *Hromadnytsia* (1861) appeared in Russian, while the pro-Ukrainian *khlopomany* (peasant lovers) of Polish cultural background composed their *Publicista* (Publicist — 1860) and *Plebeus* (Plebeus — 1860) in Polish. It was not until the satirical *Pomytnysia* (Gutter — 1863-64) that the Ukrainian language was once more used in a student publication.

The choice of language was in itself an indication of the importance attributed by the *Slovo* editors to the Ukrainian question. It was also a daring gesture since the editors sought a dialogue not only with "our own people," namely, Ukrainian students (most of whom knew Russian and Polish better than Ukrainian), but also with "our Western and Eastern neighbors" — meaning the Poles and Russians. Thus, a double challenge was issued by the publication: to Ukrainians to raise their nation to the level of their neighbors, and to their neighbors to accept the Ukrainians as a separate nation with equal rights to national existence. As the paper proclaimed, "Enough! Trying to convert us to this or to that; enough treating us like a voiceless child who needs a nanny, a guardian and every other type of uninvited teacher."

Samostinne Slovo did not expect much sympathy from the Tsarist government: "We know that the government is no father to us... The Russian government destroyed all the ancient rights of our people, crushed all its free thoughts, locked it in chains and now drains money and people [from Ukraine] for its own use... We know that the government surrendered our people to the gentry, introducing landlords not only where they had been planted by the Polish government [Right-Bank Ukraine], but even where no one had ever heard of landlords [Left-Bank and Steppes Ukraine]."

The paper acknowledged, however, that there were democratic elements among the Russians who were "strong in deed and honest in thought." And it was to these people, who could be approached "as brothers for they too behaved as brothers and not as undesired nannies," that *Samostinne Slovo* made its plea for understanding and cooperation.

Equally unambiguous was its message to the Poles: it supported the Poles' quest for political independence and responded favourably to their overtures for a concerted struggle for national liberation. But Ukrainians demanded an equal partnership in the project, spelling out in a verse titled "First Word to the Poles" (attributed to Krasovsky) the conditions of mutual struggle.

Be a sincere brother in Christ,
Respect every Slav —
Then the whole Ukraine
Will be your friend.

Respect our customs
Our language — our Faith
Don't say: "This land is Polish"
Then we will believe you.

As the following stanza clearly stated, Ukrainian cooperation with the Poles hinged on their dropping their claim to the 1772 boundaries:

But if you start to divide
Ukraine along the Dnieper
We will not live in peace —
May we then all perish!



Taras Shevchenko: Self-Portrait, 1840

The demand that Russian and Polish oppositionist movements recognize Ukrainians as a separate nation, and the populist-based national movement as an independent partner in the struggle against the autocratic regime, became a central theme in Ukrainian radical political movements up to the Revolution of 1917. A decade after *Samostinne Slovo*, a young Ukrainian Marxist named Serhij Podolynsky defended the same principles before the centralist Russian revolutionaries: "In general," he wrote in 1875 to his Lavrovist friend Smirnov, "if the relations between Ukrainianophiles and the Great Russian radicals were very strained, then almost the only cause for this was the refusal of the Great Russian side to recognize the Ukrainian people as a separate nation." The denial was either stated bluntly or implied — as when Russian revolutionaries went to work among the Ukrainian masses without bothering to learn the Ukrainian language. This, in Podolynsky's mind was not in the spirit of international socialism, for as he pointed out "if you began to deny the existence of a separate Polish nation and began to conduct propaganda in Poland in a language not understood by the Poles, your friendship with the Polish revolutionary Wroblewski would soon be at an end." In terms of the debate over the creation of a separate Ukrainian socialist party, he argued only a Russian chauvinist could question its need. Podolynsky then invited the Russians to pose the question to Marx, Lissagare and Polish and Serbian socialists.

When the history of the 19th Century Ukrainian student movement will finally be written, a choice spot will be rightfully reserved for the role played by student journalism. Ukrainian students today can look back with a certain amount of pride and satisfaction at the first Ukrainian-language student newspaper, appropriately titled, "The Independent Word." It was a worthy ancestor of the succeeding generations of Ukrainian student publications.



In a world overrun with deceit, distrust and dissolute dishonesty, it's nice to know there are still some people willing to incur any expense and trouble in order to help others — and without the slightest regard for their own gain. Such a man is Toronto's Leonid Oleksiuk. Although a bit publicity shy after the eventful and much-talked-about (in fact, still-talked-about) "Rainbow Festival" which he staged two years ago, this legendary impresario-of-the-east has managed to overcome the modesty which had prevented him from displaying his true talents and has re-entered the Ukrainian entrepreneurial scene with the kind of zeal normally reserved for a lawyer buying a new suit!

And all for Charity! His newest venture was a huge *zabava*, featuring Chicago's *Promin*, which was to have been held in Toronto on 30 May. The proceeds were earmarked to pay the band for its appearance at the "Rainbow Festival" and for the losses it had suffered attending that event. "It's all for those guys," said Oleksiuk, explaining his motivation, "I just want to help them out."

His aid is all encompassing. As SUSK had inconsiderately scheduled a "Punk and Polka" *zabava* for the weekend before *Promin*, Oleksiuk had no alternative but to tear down posters advertising the SUSK event in Toronto's Bloor West Village. And when caught red-handed doing so by a SUSK executive member, he had little time to explain the motivation and principles governing his behaviour and regrettably had to assault the outraged SUSKite, who otherwise may have obstructed his removal of any remaining posters.

Oleksiuk's magnanimity really knows no bounds, and often inspires others to assist him in his causes. A Ukrainian Opera Guild representative obtained a liquor license for the *zabava*, since Oleksiuk informed her that the bar proceeds would go to the Ukrainian Festival Dance Company. Unfortunately, in his haste to help as many as humanly possible, Oleksiuk had failed to inform the U.F.D.C. of his intentions beforehand. The Opera Guild, impertinently assuming it had been deceived, cancelled the license.

The community reared its ungrateful head. The Ukrainian Immigrant Aid Society refused an offer of \$500 which it would receive in return for obtaining a license for the *zabava*. And even the Ukrainian Professional and Business Club, although initially cooperative, turned its back on Oleksiuk's mission and cancelled the license he had implored them to provide. In the end, confused as to why the seeds of his good will and hard work were falling on barren ground, and without a license, Oleksiuk cancelled the *zabava* the day before it was to occur. Three of *Promin*'s members heard this news after already having arrived in Toronto.

Ah well, *Lonjo*, all is not lost. You will get your reward yet. In the meantime, remember that in the end, "justice always triumphs."

• The June 1981 edition of *Beztekniest*, an unofficial *samvydav* publication ostensibly emanating from a mole within the Canadian Institute of Ukrainian Studies, recently included the following welcome piece of news, viz.:

"The Ukrainian Echo, paper of the moderate centre (sic!), has twice blasted the CIUS (Canadian Institute of Ukrainian Studies) newsletter in recent issues; first for inviting Polish researcher Dr Pawel Korzec and, worse still, actually reporting what he said at his lecture, and second, for awarding Ivan Jaworsky a grant to translate Danylo Shumsky's KGB-processed memoirs into English. The CIUS, hotbed of subversion, has yet to respond. However, they are rumored to be inviting a more acceptable speaker next month. As a conciliatory gesture, Jaroslav Stetsko (head of the Organization of Ukrainian Nationalists — *banderivtsi*) will give a paper entitled 'Get Them Out From Under the Bed and Shoot Them!'"

• Winnie Mother Scores: Daughter marries Edmonton doctor. Congratulations, Hania and Boris.

• And talk about SUSK-Student cooperation! Guess which former Student editor and which former SUSK Executive member have finally decided to make it legal. Congratulations, Nestor and Sonja. For further information, call (416) 363-9397, collect.

• Members of the Ukrainian community around the world have no doubt followed with great interest the well-publicized case of Volodymyr Polovchak, the now thirteen-and-a-half year old defector who refuses to return to Soviet Ukraine with his mother and father. His parents — who had originally applied for and received refugee status from the U.S. government — had a change of heart and now want to go back to Ukraine, but have been denied permission to do so by the Soviet authorities until the difficult custody case involving their son has been resolved by the American courts. As the situation presently stands, Volodymyr has been granted political asylum, declared a ward of the state and assigned guardians to live with. He visits with his parents on a weekly basis while awaiting his next court appearance in early November. Like his older sister Natalia, who has also chosen to remain Stateside — but is of legal age and therefore clear of all the legal hassles — Volodymyr is said to be adjusting well to life in the New World despite the international tug-of-war being conducted over him. He seems determined to stay even though the American Civil Liberties Union has sided with his parents in the custody case (there are indications, however, that the Civil Liberties Union may change its stand once Volodymyr turns fourteen). In addition, a petition campaign has been launched in the U.S.S.R., to protest the "kidnapping" of the reluctant Soviet citizen. If you would like to help out with Volodymyr's legal and other expenses, send a cheque or money order to Volodymyr Polovchak Legal Fund, c/o Security Service Savings Bank, 936 Northwestern Avenue, Chicago, Illinois, USA, 60622.

The "Politics of Otherness"

The following quotes were taken from the responses of students to a question on an anthropology examination at the University of Saskatchewan. The examination question asked them to comment upon excerpts from George Melnyk's classic article, "The Politics of Otherness," reprinted here in Student. The responses of the Saskatchewan students were highly interesting, in that many reflected both the growing acceptance of cultural diversity as a fact in Canadian society as well as a consciousness of the continued sense of "otherness" which pervades ethnicity. The ethnic hierarchy is still very much a part of Canadian society, but many Canadians today feel that the time has come to make Canada a land where, in George Melnyk's words, everyone can "feel at home."

Student would like to thank Professor Zenon Pahorecky of the University of Saskatchewan for allowing us to print these excerpts from his students' exams as well as to Andrij Makuch for calling our attention to them. The identity of each student has been protected by deleting their names from each excerpt.

Basically, ethnicity is an awareness of otherness. In the Canadian context, it has two seemingly contradictory roots. The first is a consciousness created from outside ethnicity by those who consider themselves non-ethnic and who need "the other" to support their sense of superiority and exclusiveness. For them the other is not only different but also inferior. The second consciousness comes from within ethnicity and is a demand by ethnics for otherness that creates a hierarchy of human identity, the second is a struggle for equality.

Historically, the first consciousness is an outgrowth of European Imperialism. Therefore, a part of ethnicity's cultural pedigree is that imperialism's intellectual baggage, which includes such terms as "race," "primitive," "naïve," and "savage." The second consciousness is an outgrowth of European nationalism, where ethnology was a tool of national self-determination. The two interconnected yet opposing streams of meaning clashed in the West with the arrival of the first non-English-speaking immigrants.

The hyphenated Canadian accepts the dominant definition of Canadian society. He accepts the fact that ethnicity is only a minority force ... The fact that the ethnics try to be number three is indicative of the low state of multiculturalism ... The task of the ethnic is to stop being the other ...

Rather than be the voice of oppressed minorities, ethnicity must become the voice of the majority ... It must stop being a force for preservation and become a force for liberation. The present burden of otherness will disappear only when the ethnic finally comes to feel at home in this land and he can only do that when ethnicity becomes an identity for all ... The historic task of ethnicity is to reject the legacy of Sifton and embrace the promise of Riel.

Excerpts from George Melnyk, "The Politics of Otherness," in John W. Chalmers, editor, *The Alberta Diamond Jubilee Anthology*. Edmonton: Hurtig Publishers. 1979. pp. 302-305.

— Identities with Ukrainians. Father's mother was Polish, and his father was Austrian. Mother's mother was English, from Alberta, and her father was Norwegian, from Montana.

"Outside ethnicity refers to a body of bigots. This is not ethnicity; it is the exposure of prejudice. While this attitude exists, the within ethnicity attitude is but a defensive or instinctive reaction of the designated scapegoat ... To pinpoint it on this campus, foreign students are looked down upon from many points of view — either by skin color or even accent ... If you ever visit the Dauphin Ukrainian Festival in Manitoba, you are exposed to both the desire for equality and genuine pride in their ethnicity for its own sake ... It seems that today the trends are to develop one's ethnic roots rather than submit to be fabricated one ... An attempt to identify a Canadian ethnic is not possible. We are, in this regard, special. As Aristotle would have said, we should retain our diversity, but learn to harmonize it ... At the risk of using a communist figure, Alexandra Kollontai, I point out the ability of an individual who was in the position to exploit a superior position, but chose to liberate oppressed minorities (actually the oppressed majority). Her philosophy was to allow people to be free from prejudice. However, to her disappointment, the Soviet government policy changed from its original utopian philosophy."

— English

"I feel that I am a non-ethnic. Although I consider myself a non-ethnic, I do not share the consciousness created from outside ethnicity. To erase the burden of otherness, there must be changes in the consciousness of those who consider themselves ethnic and those who do not. I applaud the desire from within ethnicity to remain different. The ethnic groups should not be forced by non-ethnic pressures to behave in a non-ethnic fashion. The ethnic groups do have a right to demand equality. The ethnic consciousness should have one goal, the struggle for equality. The main problem with ethnicity is that non-ethnic awareness contains the idea of ethnicity as being inferior. I feel that the non-ethnic people should be able to think of ethnics as just different and not inferior. Once this happens, I feel that the burden of otherness will become no longer a burden."

— Norwegian, but mother's grandfather was Pennsylvania-Dutch Evangelist.

"Although Canada is made up of many cultures, it has to have an identity, a culture, of its own. Canadians have to be true Canadians (not black or white, Norwegian or Polish, French or English) in order to discard the imperial intellectual baggage."

— Mennonite

"The only true Canadians, by which I mean indigenous people, are the native Indians, and they are treated as the outsiders. This is evident whenever you pass a reserve, and whenever an Indian walks into a dominantly white, posh restaurant. Unless the Indian does not dress like an Indian, does not act like an Indian, and/or does not speak like an Indian, he is often the recipient of side-long glances, slow service, rude remarks, or a general feeling of disassociation."

— Mennonite from Drake, Saskatchewan

"There have been strong influences of European imperialism, for example ... Historically, Canadian immigration has encouraged British people to come, with less encouragement to Eastern Europeans, and no encouragement to Asians ... Ku Klux Klan in Saskatchewan in the 20's wanted to keep the race pure, wanted only whites, British if possible ... In the prairies School Acts were passed in 1916 and 1919, making English the only language used in schools ... Feelings of hostility were generated against Germans and East Europeans during WWI; these people repressed their culture during this time so as not to be noticed ... Yes, I think that we all need to learn to rejoice in our own ethnicity, but also to rejoice in the ethnicity of all; we need to find a unity in our diversity. If multiculturalism is only a nice way of talking about inequality, then it isn't enough. We need to become tolerant of each other in ways beyond dress, food, art, etc. We must accept differences in how we raise children, in how we look after our old people, in how we want our children educated, if we are to be truly multicultural. I think we are slowly learning this. Recently I attended a program of a Girl's Club in a Mennonite Church. A Ukrainian girl was a member of the Club and did a Ukrainian dance. It was very pleasurable for all of us."



Sir Clittord Sitton, Minister of Immigration, 1896-1905

— Ukrainian Catholic

"Many of the immigrants who did arrive found North America a disappointing place to come to. If we take a look at the Ukrainians, they were on their way to Canada with the thoughts and feelings that the streets were paved with gold and that they would come to warm homes. However, first impressions were most devastating. They found that they were forced on settlements and that they could not be near their relatives. The first thing they wanted to do was to go back to their mother country. However, the immigrants were here to stay ... We must show something for what the immigrants set the mold for. We cannot let our immigrants down by ignoring or letting die our traditions and cultures. We as Canadians must realize that we have yet very important jobs to fulfill."

— Scottish and English from Moose Jaw

"Immigrants had neither time nor energy for worrying about ethnics. They were busy trying to make a living. Most of these non-English speaking immigrants remained in rural areas and in communities where the mother tongue was spoken. English-speaking people were in the cities ... Nobody is oppressed because of ethnicity. In Canada there is freedom of religion and speech ... I think ethnic groups feel at home in this land, especially when they are allowed to celebrate their own festive seasons in their own way."

— Swedish Lutheran, with some Welsh and Irish ancestry

"If ethnic groups want to become recognized, they will have to start doing more fighting back. They'll have to do more sticking up for their rights that they are just as eligible to enjoy them as anybody else in Canada. They must come all together and start feeling like one of us instead of feeling like the other. There are lots of ethnic groups and they have got to get together and try to speak out as a majority, because there are enough of them that, if they started fighting back, they would be recognized as a majority, and the people of Canada would have to start listening to them."

— French and Serbian (Yugoslav), Roman Catholic, from Marceline

"In Canada there is definitely a hierarchy present among ethnic groups. The order is: English; French; Immigrants from the rest of Europe; Immigrants from Asia and Africa; and Indians ... Since culture includes language, how can Canada be a multicultural without being multilingual? I took French in grades 7, 8, and 9, but it was treated as almost a leisure class — unimportant. No other language was even taught at the school. Surely this indicates the priority English is given (even in such a non-English community as Marceline) and the neglect of other languages and cultures ... The presence of the Ku Klux Klan in Saskatchewan indicates that Canadians do not always have high regard for ethnic groups other than English. In Canada something must be done to lift ethnic holidays and traditions above quaint customs."

— Norwegian Lutheran

"Surely the duty of Canadians, especially those with ethnic origins other than British or French, is to receive all ethnic groups as being equally Canadian, each with something different to contribute to the mosaic of Canadian culture. If ethnic groups are only willing to struggle until their own right to keeping ethnic traditions is established, and thereafter they join the side of the anti-ethnics, against any new ethnic forces, the rights of ethnicity and multiculturalism will never be equated with being truly Canadian. A country such as Canada, which has such wide possibilities and opportunities for a rich variety of multiculturalism, should not allow itself to disintegrate into factions and tightly closed units, because people cannot learn to accept one another's basic rights to live their own way of life. Co-operation, especially between ethnic groups, is the only way in which the prospect of 'One Canada' will ever be achieved — a Canada made up of a variety of cultural traditions surviving harmoniously within one nation."

— English and Scottish

"One thing which I feel contributes a great deal to ethnicity is the Mosaic which is held annually in Regina ... Each one is promoting their culture by wearing their native dress, serving their specialty in the area of food, dancing their native dances, etc. Each year it brings out thousands of spectators and really opens everyone's eyes not only to the characteristics of the different cultures but to the fact that yes, all these ethnic groups are present in Regina — an awareness of each other."

— East Indian

"The East Indian community in Saskatchewan has fought for their rights and have rebelled against the extreme prejudice shown against them. By forming societies and verbalizing their views, they have achieved identity as Canadian citizens. The government provides the society with grants to pursue educational and cultural endeavors and to practice their own religion. The East Indian people open their doors to all those interested in joining them in celebration and in this way have begun to feel at home in this land."

— Swedish from Dauphin, educated in Bible Colleges. Father had German upbringing.

"The myth perpetuated by Wasps is that being ethnic is inferior, and only people whose mother-tongue is not English, are ethnic. This need for ego-boosting and feelings of superiority has long been in evidence ... They are quick to call Eastern and Central Europeans immigrants, but somehow are also quick to forget that they themselves are immigrants to Canada ... Unfounded bigotry and prejudice are particularly strong towards people whose skin happens to be a different shade than the Anglo-Saxons' ... During World War II my father was despised and labelled a Nazi by his schoolmates in rural Manitoba, because he had a German heritage. The British children who did the name-calling and felt superior were, of course, ignorant of the fact that my father's father had helped many immigrants (including British ones) settle in and around Regina in the 1920's, and speaking seven languages, was better educated than virtually any of the British in the community ... If people are to come to a full recognition of their equality and value, then they must preserve their ethnic roots, which give them identity and a sense of direction."

— Ukrainian Greek Orthodox mother and Norwegian father

"As a part-Ukrainian, I have seen the Wasp putdown of the Ukrainian culture in the omnipresent Ukrainian joke. This is a putdown of the Ukrainian people by a larger group who resent the Ukrainians' adherence to their heritage as Ukrainians. I have also experienced the pride of the Ukrainians and have seen the part they have had in this land's development. I have also seen their opinion of the right of other cultures to their differences as long as these do not conflict with their culture. They accept the cultural rights of others while at the same time they wish to adhere to their own. I have also seen a drift by some Ukrainians towards a state of sameness. Many young Ukrainians (myself included) are not getting the full benefit of the Ukrainian language and customs by intermarriage of the Ukrainian parent with a parent whose culture is of a predominantly Wasp origin. Thus the importance of the Ukrainian is diffused by the family relationship of the Wasp father and the anglicized Ukrainian mother. It is now only through the grandmother that I personally have contact with the Ukrainian culture, and because of a kind of cultural apathy common in my generation I am not absorbing my Ukrainian legacy, and am satisfied with the English language and its attendant culture ideas."

— English, Irish and Scottish background, married to a German.

"At the top are a small, elite, dominant group, who look down their noses at everyone else. They feel that they are superior, since they hold high offices, when in fact the only reason they are usually there is because of money. These people are usually white. This is especially evident when we look at the House of Commons."

"Otherness" Examined

Andrij Makuch
Zenon Pohorecky

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— Norwegian from Rat Portage, Ontario

"British Imperialism (like that of America today) has been based on greed and lack of respect for others ... When the British defeated the French on the Plains of Abraham, they allowed the French to retain many of their own rights, such as religion, language and judicial system, but it was made quite clear that they were to be British subjects ... After 1867, Manitoba became a carbon copy of Ontario, because British settlers from Ontario brought with them their British values and ideas. Again there was no thought given to Metis rights; in fact, they were pushed over into Saskatchewan ... A Ukrainian family who immigrated here found out that their son was always getting into fights with the school boys. Every time he'd fight, his dad would whoop him. One day the dad realized that the boy was being teased about his origins (eating bologna, his funny name, etc.). His dad told the boy that it was better for him to eat poorly than to cheat, steal, and only try to attain wealth ... The British are also an ethnic group, and what makes their group better than mine? Nothing!"



Louis Riel, the mystical and mercurial leader of the Metis who championed "the right of the people."

— Ukrainian and Polish, United Church

"Sifton wanted only the power to assimilate people within his own framework where diversity never existed. I believe he was wrong and Riel right, because we cannot deny people their rights ... We cannot become robots in a society where diversity is dead and freedom becomes a limited asset."

— German from Austria, and English-Scottish stock from British Loyalists, Quakers, via New Brunswick.

"It is so surprising that Canada can call itself a free, democratic country when one looks at how it treats and has treated some of its immigrants ... Sir John A. Macdonald was like Hitler in trying to have the supreme race dominate. Even after Laurier came into power, some of the immigration policies were unjust ... When people come to Canada they are ridiculed and harassed, and to avoid being looked on as inferior (even though they aren't) people conform to the Canadian-English identity. For example, my grandfather was so ridiculed and harassed that even when I ask him about his Austrian background, he refuses to discuss anything. It almost makes one think that instead of Canada being a haven for cultural groups, especially those who have been rejected by other countries (such as the Hutterites, Doukhobors and Mennonites) that we are becoming more and more like the melting pot of the United States."

— Belgian-French from Quebec

"It is an unfortunate fact that as long as an ethnic group — for example, the French in Saskatchewan — as long as they confine their activities to eating pea soup and celebrating St. Jean Baptiste Day and forming social clubs, all is fine. But the moment that a political awareness and desire for action on the part of administrative or legislative organizations is sought, they (the ethnic group) become bothersome. I imagine the situation is similar for other ethnic groups. And yet it is only through this awareness that an ethnic group involves more than just dances and costumes that a true ethnic identity can survive. Action must be taken to ensure ethnic survival. Enough dancing has been done. Ethnic groups must now relinquish or diminish their roles as entertainers and become legislators."

— English, Irish, Scottish Anglican

"The local manifestation of Anglo-Saxon elitism has been Saskatchewan's involvement with the Ku Klux Klan movement. In the midst of an uncertain time in Europe which was felt in Canada, residents sought to pin the problems of their imperial world on a scapegoat, and for a certain segment of the population (Wasp minority) it would be the ethnic majority that they viewed as inferior. The fact that ethnicity was the majority force and the only cultural reality Canada really had seems to have escaped their sensibilities."



Gabriel Dumont, "prince of the prairie," whose word was law on the plains, ended up in a Wild West show.

— Plains Cree

"Let's consider the imperialist as an intruder, and the aborigines of the country as native ... For the intruder, whose background and heritage are filled by heroic men and deeds, a proud sense of oneself, a sense of belonging, a sense of nationalism is evident. This is the spark of imperialism, maybe weak at first, but as time rolls on, the spark grows brighter as the intruder's country acquires more land or resources ... In this respect, ethnicity becomes a word that means acquisition ... In the native sense, ethnicity means sharing whenever possible, and, in his sense, means that resources are on loan to the native and he does not own them, hence feels an obligation for his fellow man to share nature's bounty. When the intruder and the native met, naturally there was a conflict of ethnicity. One is aggressive, the other friendly ... The intruder believes he is superior and the native is inferior, while the native believes that he must show his obligation to the intruder by offering whatever is at his disposal. The gap of identity widens as the intruder perpetuates this superiority complex by writing about the native and having that material circulated in schools."

— English and Icelandic, Anglican, with some German and Russian

"The problem with a lot of us is that we lost our true cultural identity. We think of ourselves more as Canadians, because we don't carry on the traditions of our ancestors. It is kind of hard, because we, today, are a mixture of many different nationalities, and we clump them altogether as Canadian. What is left of our ancestors way of life is carried on by an ethnic minority and this is sad ... It's a shame that we put down ethnic groups, because we are trying to make something very important to Canadians extinct ... They have something that most of us don't have and that is the knowledge and acceptance of other groups. We should be grateful that these groups try to share what they have with us; we can probably gain a lot more from it than we realize ... when immigrants like the Hungarians and Ukrainians came to Canada, our eyes lit up. Now we had ignorant people to use for cheap labour on the railway."

— German from the Black Forest

"Minorities appear to be fighting to stay alive because of the lack of emphasis on preserving one's culture. The civilization of today is not aimed at culture. It is aimed at commerce. If this were to change and the Canadian government were to place an emphasis on ethnicity, Canada would be better off. People today should feel free to portray their ethnic background. With this new liberation of ethnicity, Canada would truly be a land of many cultures."

— German, Jewish and French

"Today, most minority groups do not consider themselves to be inferior. They came here because of the better opportunities and living standard, but this doesn't mean they look down on their homeland. If they consider their ethnicity inferior, you would not see so many cultural groups. For example, the Ukrainians of Saskatchewan have a very visible culture, preserved through dance, music, language, religion, art, etc. If they considered themselves inferior, wouldn't they try to blend in rather than exhibit their uniqueness? I also don't believe that ethnicities are content to occupy a low place in Canadian society. Especially in the past decade, minority groups are emerging to demand their rights as Canadian citizens ... Obviously, they are prepared for a fight, and won't back down ... If some Canadians would just overcome their prejudices, there would be no need for one ethnic identity for all."

— Chinese Buddhist (Cantoneese) from Biggar

"In order to eliminate this problem of ethnicity, one can't simply have the ethnic stop being the other, because the ethnic is not trying to be the other. Toynbee has pointed out that cultures last for thousands of years. Thus, cultural identities have enormous strength. The problem may be solved more easily if the viewers of the other can recognize the contributions, uniqueness and the goodness of another's culture or ethnic origin; also that the others have similar intelligence and aspirations to make Canada their homes, but most important is that the others are not seen as a threat."



Vesna Festival in Retrospect ...

In keeping with the time-honoured Ret Sends Ya tradition of looking for new angles and rarely delivering what was promised in last month's column, something a little different this time around ... The coming of spring heralds the beginning of the Ukrainian festival circuit in North America. Various Ukrainian communities throughout the continent begin staging cultural extravaganzas featuring the cream of Ukrainian North American performing talent, including dance companies, choral ensembles, singers, and bands. The festivals supply a unique perspective on Ukrainian entertainment, particularly where musical performers are concerned. Whereas the majority of musicians get the chance to display their wares on record, live performances — where there's no benefit of studio retakes or overdubs and spontaneous interaction with the audience is crucial — provide an added dimension by which to gauge an entertainer's abilities and/or potential. It's the live performance which often makes or breaks a musical performer. If an act can't carry itself live, it's doubtful whether a potential audience can be expanded; and a bad show won't do much for album sales.

The festival circuit offers the major live venue with the best exposure possibilities for Ukrainian musical entertainers. The circuit is kicked off annually every May with Saskatoon's *Vesna Festival* — billed as "the world's largest Ukrainian cabaret." Rapidly becoming known across the country for drawing receptive (albeit boisterous) crowds and highlighting the best in the way of Ukrainian entertainment, this year's *Vesna Festival* ran from May 7-9 in Saskatoon's Centennial Auditorium. This eighth staging of the *Vesna* spectacular ran true to form, providing three fun-filled nights of good entertainment and some dynamic, live musical performances.

The most pleasant surprise of *Vesna '81* had to be the highly polished performance of Montreal's *Veselka* orchestra. Having previously reviewed *Veselka's* debut album (see *Student*, January 1980) and heard the band play several years ago, I must admit that I had some qualms about the foursome's latest, and furthest, penetration to date of the Western Canadian market. But any reservations I had were laid to rest as of *Veselka's* first sound check on Thursday afternoon. The group's performances in the ensuing three evenings only further underlined the obvious — this is high calibre professional entertainment! I'd be hard-pressed to pinpoint the reasons for *Veselka's* evolution except, perhaps, for attributing it to maturity. Seasoned by several years on the wedding and zavava circuit, *Veselka* has firmly established a direction and style all its own — something that was sorely missing on the group's first studio effort. Musically, the band is tight; not only can you hear it but you can see it in the communication that takes place between the four on stage. They're comfortable on stage, they're spontaneous, they're enjoying themselves, and the audience picks up on it immediately. *Veselka* has that magic quality known as stage presence, and it works that quality to its advantage.

Drummer Roman Kolanitch and bass guitarist cum accordianist Wasyl Kinal (late of Montreal's *Samotsvit*) supply the steady driving rhythm behind *Veselka's* sound. While he claims he's no keyboard player, hearing Andrij Czerny's work on the electric piano, synthesizer, organ and accordian leaves one smiling at his apparent modesty. Together with guitarist Ihor Zhotzonicka, he weaves the beautiful melodic thread that permeates *Veselka's* music. Vocally, the group's harmonies are strong and pleasing. Choice of repertoire is excellent as well. *Veselka* plays to and for its audience, and whether it's the band's delightful rendition of the folk classic "larena" or a cover version of *Trooper's* "Pretty Lady," each song is approached with equal gusto. The band's sets are filled out with some fine original pieces which should show up on *Veselka's* next album, due to be released later this year. More so than any other act, *Veselka* captured the imagination and appreciation of *Vesna* crowds this year. I'm sure I'm one of many looking forward to taking the band in again at the *Pysanka Festival* in Vegreville in the first weekend of July.

The sheer energy award for *Vesna '81* has to go to *Taras Shipowyk*. Watching this entertainer work an audience is enough to leave you breathless, and that's not even taking into account his standard stellar performance. *Shipowyk* radiates dynamism. Talk about stage presence — wow! From the moment he takes the floor *Shipowyk* dominates, takes charge and never lets go. It's as if every gesture and every facial expression is calculated to elicit response. Communication is the key and *Shipowyk* delivers.

Elemental in *Shipowyk's* success is his ability to read his audience and give it what it wants and/or will accept. His first *Vesna* set consisted by and large of stylized folk favorites, ranging from a rendition of "Mav la raz dychynonku" played to the comic hilt to a zippy version of the *narodna písnička* "Tsyhanochka". Having warmed the crowd thus, *Shipowyk* went on to the more avant-garde in set two. The performance was dotted with numbers included on his *Taras* album, altered somewhat from their recorded arrangements. I suspect, to fit with the available musical accompaniment (another kudo here for *Veselka*) and to maximize their appeal in a live performance situation. But while it wasn't the *Taras* you hear on record it certainly was another of the many faces of *Shipowyk*, if only for the unbelievable energy levels he set. All told, an amazing display of showmanship. *Shipowyk* maintains a standard of professionalism other acts can only dream of emulating. When I reviewed his album (see *Student*, September-October 1980), I summed *Shipowyk* up in three words: "sophistication, innovation, and class". Seeing him live at *Vesna '81* confirms that tenfold.

Featured together with *Shipowyk* was a relatively unknown face from Toronto. I use the term "relatively" because some may remember Ole Cholken as the driving force behind (and only redeeming feature of) St. Catherine's *Trio Osln* a few years back. Only recently has this talented songstress teamed up with *Shipowyk* and the newness of the combination was in evidence

(*Ret Sends Ya cont'd page 11*)

East European Cinema Review

Peter Melnychuk

Czech New Wave



Cinema is the infant of the world's major art forms; its history is contained within the narrow boundaries of the present century and, perhaps because of its youth, it has produced precious little in the way of Art. East European cinema is younger still. For example, the Bulgarian and Humanian cinemas are non-entities; the East German cinema is monotonous — its films are, to paraphrase the film scholar Amos Vogel, trials of capitalism by camera and montage, and they bear a too striking resemblance to the Nazi propaganda film; only in the last fifteen years has cinema begun to develop in Yugoslavia and

In fact, until the 1960s, Poland was the only East European nation able to boast of its own cinematic "school." This camp was born in the thaw that followed Gomulka's ascendance in 1956, and included such directors as Wajda, Polanski, Borowczyk, Skolimowski, Lenica and Munk. The films of these directors attempted (often indirectly, by means of allegory) to confront issues of personal freedom within collectivized authoritarian regimes; their subsequent artistic success rendered them aesthetic and thematic models for the entire East European cinema. By the mid-sixties, however, the Polish film had become artistically stagnant and remained so until its renaissance in the last few years.

But I have neglected to mention the senior member, technically speaking, of the East European cinema world — what of Czechoslovakia? Half a century ago, Prague had the most modern film studio in all of Europe; yet, despite their sophistication, the post-war years found Czech directors apparently unacquainted with artistic merit. The 1950s saw Czechoslovak cinema blossom (briefly) and wither, in accordance with the changing socio-political climate.

By the early sixties, however, the warm winds of a social and political reform movement began to sweep Czechoslovakia. Such movements, as has been the pattern in Eastern Europe (or the Soviet Union, for that matter), have reduced the tension between the creative artist, and the government bureaucracy, engendering a fertile artistic environment. Suddenly, creativity, long dormant, begins to germinate. So it was with this national cinema: the Czech New Wave was born in 1963, and from that year until the end of the decade the Czech cinema was arguably the world's most cogent.

The films of the Czech school were quite different from anything yet released in Eastern Europe, for they were the first to articulate the concerns of the initial post-Stalinist generation. Generally devoid of panegyrics to the state ideology, the œuvre of the New Wave reflects the desire to confront serious moral and social issues. The movement's directors are marked by their ability to blend humour and tragedy, as well as their penchant for stylistic innovation that introduces some measure of fantasy to the narrative.

Within the Czech New Wave one discovers two complementary currents. One camp (which included the directors Jan Kadar, Elmar Klos, Milos Forman, Jaromil Jires, Ivan Passer and Jiri Menzel) was predominantly realist and utilized amateur actors and actual locales to produce veracity and spontaneity. Although films of this current were not particularly ideological (as was the work of their artistic ancestors, the Italian Neo-Realists), they were distinguished by a tone of optimism. Their approach appeared quite radical when juxtaposed with the ossified remnants of socialist realism.

The other current was characterized by an even bolder break with the stylistic past. This camp (which included Ewald Schorm [the "conscience of the New Wave"], Jan Nemec, Vera Chytilova, and Pavel Juracek) favours allegory, symbolism, and occasionally the absurd; the bulk of their films are intellectual, with artificial settings; Brninel, Fellini, and Bergman figure as their cinematic antecedents.

But an even more important influence upon the Czech New Wave than these deities of modern cinema was the Czech novelist Franz Kafka. He had been rehabilitated following Stalin's death and, accordingly, many films from this camp are redolent of angst and irredeemable ambiguity. In contrast to the films of the Realists, the works of the Allegorists are dark, with existential overtones.

Limitations of space make it impossible to catalogue every important film made by the New Wave, but the mention of a few shall suffice. *Klos* and *Kadar's The Shop On Main Street* (1965) [reviewed by P. Melnychuk in *Student*, Sept.-Oct. 1979 — ed.] brought Czech film to the attention of North Americans by winning an Oscar for Best Foreign Film. In the realist vein, it painfully details one man's self-betrayal in the name of antisemitism. The Prague Spring of 1968 was the focus of Menzel's *Closely Observed Trains*, which won similar acclaim from the Academy. *The Joke*, by Jires, recounts a man's political socialization in a realist fashion; to this day, it is thought to be one of the most shattering indictments of Stalinism to appear on film. *Daisies* remains a seminal film for the avant-garde. Chytilova's visually rich dadaist comedy contains acidic social commentary. Finally, perhaps the most critically renowned film of the entire period is Nemec's *Report On The Party and The Guests* (1966). This sombre statement on social acquiescence to the "double think" of authoritarian regimes was banned immediately upon completion and only released during the Dubcek years. The cast — composed of leading intellectuals and artists of the day — is, in essence, played by the vanguard of the reform movement.

Alas, "socialism with a human face" died thirteen years ago; the exhilaration of the Prague Spring was crushed beneath the weight of Soviet military power. The Czech New Wave managed to outlive the reform movement by a year or two, but it too succumbed to the repressive measures of the Husak regime. Some members of the group chose to emigrate (most notably, Milos Forman, whose name conjures up images of Hollywood's *One Flew Over The Cuckoo's Nest* (1975) far more readily than it does Prague and *The Fireman's Ball* (1967); those who remained were denied work in the film industry indefinitely.

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The first half of the 1970's were barren years for the Czech cinema. It was not until 1976 that new films by Menzel, Chytilova and an unknown named Dusan Hanak arrived at film festivals and, in the opinion of the British film journal, *Sight and Sound*, began to restore the international standing of the Czech cinema. Unfortunately Edmonson has not been witness to either the Menzel or Chytilova films; but in the month of April this year, the National Film Theatre displayed double bills of Czech films: Hanak's *Rose Tinted Dreams* (1976), as well as Vladimir Sis' *Ballad of A Bandit* (1979).

For the sake of all concerned, the latter film should be dispensed with as quickly as possible. One would surmise that a film which incorporates folk myth, modern dance, popular music, pastoral settings and a contemporary theatre company could not possibly be a complete failure. Think again. *Cinema verite* be damned, *Ballad of A Bandit* comes off as a cross between the television show *Hee Haw* and the rock festival Woodstock.

The reenactment of the Nikola Suha folk myth is shot live in front of a youthful audience (an "event") singing along to the soundtrack with the aid of songsheets. As hard as one tries, one cannot ignore this audience, for Sis insists on (Czech New Wave cont'd page 11)

Film Review: Old and New

Since terms that deal with time are relative, this allows for a discussion of three films that span almost two decades: Aleksandr Ford's *Teutonic Knights* (1961); Miklos Jansco's *Private Vices, Public Virtues* (1976); and Volker Schlöndorff's *The Tin Drum* (1979).

With an election of a Polish pope and the current labor unrest in Poland, Ford's film seems to gain more relevance today, than it did twenty years ago. The film, based on Sienkiewicz's work, is the type of film that would go over well at midnight screenings where an audience can groan, moan, and shout out its own lines. The film ranges from passable to atrocious and needs all the help the audience can give it. Only Cecil B. DeMille fans would find this movie worthy of an award.

The film is very anti-Vatican. The nasty heavies in the film are the Teutonic knights who, under Papal directives are out to Christianize and Catholicize all the heathens in the West (meaning all them Orthodox types). In the process they are out to build a large empire. This empire building means stamping out the Poles. The Poles, seeing this danger, prepare for war and summon their neighbors from the east to

fight the western menace. The people that do come to save Poland, include the Czechs, Tatars, knights and soldiers from Lithuania, Rus', Novhorod, Smolensk, and other places. Together, they destroy the western menace.

There is no way that Ford could have foreseen the events in Poland in the 1980s, unless he was psychic. As the Catholic Church is the major opposition to the Communist Party in Poland, no more comment is needed on the interest this film brings out today.

If someone were to ask film critics and scholars to name the most important and dominant film personality in Hungary over the last two decades, the name most probably mentioned would be that of Miklos Jansco. So how should the unsuspecting viewer approach *Private Vices, Public Virtues*? Very simply — Jansco made a lemon.

The only way that one can justify this film is by saying that since Jansco was under pressure and criticism from the Hungarian Communist Party, he decided to make a film that would shock them more than his other films had. Therefore he made a skin flick, or to be more precise, a film that borders on being a skin flick

with all sorts of artsy-fartsy overtones.

The story line is very simple. At the turn of the century, an aging old monarch who looks remarkably close to Franz Josef, has a son who likes having a good time enjoying three D's (decadence, depravity and debauchery). His friends also like this lifestyle. Anyway, this disrespectful young gent is successor to the throne. During the course of the film, the old emperor dies, but before the new emperor can claim the throne, a military coup sees him assassinated and buried with full military honors along with his queen to be.

The amazing thing about this film is that I was able to see it in Ontario. In the film there is a Hungarian Polka Party which develops into an all out orgy which makes the controversial scenes in *The Tin Drum* seem like *Sesame Street*. The orgy which lasts most of the movie, or at least seems to, is perfectly boring, to put it mildly. Even with all sorts of artsy-fartsy details, there is nothing to justify paying legitimate money to see this film.

The *Tin Drum* is undoubtedly the best film of the (Film Review cont'd page 11)

KOLUMN-EYKA



Beyond Paternalism

Andrij Makuch

In 1926 at a Ukrainian dance troupe led by Vasyl Avramenko performed at the Canadian National Exhibition in Toronto to thunderous applause and very favourable reviews. Ukrainians throughout Canada were thrilled. Could our kultura be used as a means of becoming accepted by Canadian society? It certainly appeared that way — especially since during the late 1920s Canadian society also "discovered" that Ukrainians could sing beautifully and make exquisite handicrafts. We held our collective breaths in anticipation of finally being regarded as "white people." But the Depression came, and then the war, and those turbulent times shelved those hopes — at least temporarily. Yet, we Ukrainians kept dancing, singing, and writing *psanky* for the Canadian public at large in the hope that someone might notice and appreciate us — thereby increasing our stature on the pecking order of Canadian society.

In the course of things I suspect that two things happened: 1) we took the whole matter a great deal more seriously than the English and deluded ourselves into thinking that our *khromania* and *hopakierka* were having a greater impact than they actually were; and 2) we became very good at what we were doing. Let us use dancing and the general arts community as an example.

It is true — at least in Western Canada — that the average person on the street will know that the *hopak* or *kolomeika* is a Ukrainian dance. In fact, they may even know the name of a Ukrainian dance troupe. Nearly half a century of torn cartilages has at least had the effect of making Ukrainians a visible group. However, when it comes to brass tacks, nothing has changed: people still view Ukrainian dance as a spectacle on the same level as a circus.

The best evidence to support this point of view can be found in the fact that reviewers in the English press have not changed their tone in the fifty years since they began covering Ukrainian dance. The boys are still "athletic or energetic," the girls "graceful," and both sexes remain as colourful as peacocks in bloom. This is entertainment, not art. Why do these reviewers prefer the *schlock* treatment mentioned above to any serious criticism? Possibly a) they are not familiar with this type of dance; b) they do not wish to offend Ukrainian readers with any substantial comments; or c) they do not really take it seriously. Since the first two reasons can be dismissed almost outright, it would appear that only the third holds true — Ukrainian dance is not considered a serious art form by the Canadian arts establishment.

Today, the reality of Ukrainian dance in Canada has changed dramatically. It has developed well beyond the level of simple, "staged" folk art into (dare I say) a Canadian form of semi-professional culture. Yet most people have not fathomed this. Reviewers — and to this list multicultural bureaucrats can now be added — refuse to take it out of the folkloric realm and put it into the general arts arena where it belongs. Likewise, the general public still applauds the circus-like *hopak* loudest of all. Even Ukrainians are somewhat guilty of complacency: we still tend to approach our dancing from a "svala narodovi/circus" perspective and we are too willing to settle for *schlock* reviews rather than demand more substantial treatment of dance as an art form.

More than fifty years have passed since Ukrainian dancing first came to be recognized by the broader Canadian public. Many Anglo-Canadians of the 1920s regarded Ukrainian dance as an exotic and exciting brand of entertainment. But the paternalistic attitudes of the 1920s are hardly the sort of attitudes which we should be encouraging towards Ukrainian dance today. Unfortunately, paternalism — defined as "the nature of the principle of acting in a way like that of a father towards his children" (Oxford Dictionary) — persists in the attitudes of many persons even today, despite the maturation of Ukrainian dance as an art form.

Ukrainian dance has grown up and has now come of age. It is high time that Canadian society, including Ukrainian Canadians, begins to realize this and learns to treat Ukrainian dance in the manner which it truly deserves.

Rod Dynamo's Ukrainian sports review



Hi sports fans from across Canada and around the world. This is yours truly, Rod Dynamo, bringing you a new column of sports review of your favourite sports stars and teams, from Student's peculiar ethnic point of view. So laugh, cry or blush (as the case may be) and let me treat you to Student's newest excursion into uncharted waters.

You won't have to read *Ukrainian Echo* any longer to find out how far Mike Bossy is ahead of Bernie Federko in the Ukrainian scoring race when you can get the inside stories about how they "really score" here on the pages of *Student*. I plan to give you my "expert" opinions on everything and anything related to the world of Ukrainian sports, as well as the background stories of what really goes on behind the scenes among *nashiyi* sportsmen.

Nash in Sports

It has come to my attention that someone has tried to take credit from us for organizing professional sports in North America. I think we should discredit all of these imposters who believe that they had something to do with starting pro sports events here in the New World. Wasn't it for we Ukrainians that the *Nashional Football League* was named? Weren't we using our dirty Eaton's catalogues as shin pads when the *Nashional Hockey League* was formed in 1926. In fact, it is only a coincidence that the first hockey game was played in North America at about the same time as Ukrainians first emigrated to Canada in 1891. Well?

(Professor Fasola is on holi-day.)

Meister Quiz

1. Played football in the most winless city in Canada.
2. Wore one of Wayne Gretzky's numbers.
3. Went to university in California.
4. Sat on the bench a lot.
5. He is a *nash*.

Who is he?

Zenon Andrusyshyn

Two Hunks

Winter has passed and we head into the football season. Soon we will be seeing teams like the Manipeg Blue Bummers and others perform their annual ritual pasting of Toronto's excuse for a football team, the Argo-Nuts.

So you ask what has this to do with ethnics? Well, two guys from the Edmonton Eskimo football club, John Konihowski (sometimes known as Mr. Diane Jones) and Marco Cynkar (who seems to be taking Mr. Jones' job away from him) — both *nash* — were seen modelling clothes at the Kupalo Opera Fashion Show last month in Edmonton. Some guys say they really wanted to be in the event, but I know better — only wimpy models in fashion shows. They probably did it just so they could give Coach Campbell an excuse for not practising.

Speaking of Mr. Konihowski-Jones, his pen-tathlon, orange-juice-selling wife, Diane Jones, once told our Queen Elizabeth (who is a *nash*, too, only 26 generations removed through King Volodomyr the Great of Kiev in the tenth century A.D.) that winning the gold medal in the pentathlon at the Commonwealth Games in 1978 was "her biggest thrill since marry-

ing a Ukrainian Eskimo." Okay. And where was Edmonton's biggest Slavic star, the indomitable Wayne Gretzky? No. 99 couldn't make it to the event. Some say it's due to him being Polish, but I figure it's 'cuz he's too *macho* to do that kind of stutt.

Stocks Rise

Shares in the Quebec Nordiques rose this month on the *nashional* stock exchange with the signing of the latest Czech star hockey player to defect, Marian Stastny. Marian joins his brothers, Peter and Anton, on the Nordiques' squad. The latter two brothers had come to Canada last year to play for the Nordiques under similar circumstances. I, for one, think this is just super. Eh? It just goes to show ya, the management of the Nordiques outshines both the CIA and the KGB in arranging travel plans for its top agents.

Pinball Wizards Beware!

The Edmonton/Calgary/Toronto Sunday Sun of 7 June 1981 reported that various modern pinball machines and electronic games are causing peculiar kinds of wrist ailments. The proper name given to the unusual illness is "Space Invaders' Wrist." To my way of looking at things, the Government cannot afford to ban this sport, even if it is a health hazard, as it would be a mortal blow to our already-wimpy economy. For instance, did you know that North Americans spent more money to play the space invaders games during the past year than the entire annual budget of the American Space Shuttle program? I rest my case.

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Movement

(cont'd from page 4)

Resistance to the regime can just as easily be waged in camps. The stand of civil disobedience must be maintained in all situations and under all conditions.

On the other hand, in the face of the prevailing rule of lawlessness, the country's whole democratic movement must close ranks under the single banner of democratic change based on the principles of true sovereignty of the people, the demilitarization of the country and the disbandment of the KGB, the improvement of the people's social conditions, and respect for the rights of individuals, associations and whole nations. Democrats and nationalists, independent trade union members and members of religious groups, those who wish to emigrate from the USSR and human rights activists — all must unite in the general democratic movement of the USSR. Only a Union-wide democratic movement that functions in all centers of the country's social organism can expect its positive efforts to prove effective.

Sitting it out, hiding one's head in the sand, is a crime today. Let this be known to every writer who embellishes the regime's ulcers, every journalist who gathers dutiful smiles for yet another short-lived ruler, every teacher who poisons the minds of children with slavish propagandistic opiates. For they are criminals twice over. Not only do they fail to assist their government, "what are you doing?", but they assist it in various ways.

As our first step to self-liberation, let us at least refuse to take part in demonstrations of loyalty to the regime and in all programs of party training (lectures, meetings, etc.); let us decline to vote in elections and resign from compulsory organizations (the Communist Party, the Komsomol, trade unions, creative organizations); let us refuse to work voluntary Saturdays and Sundays that prolong the 41-hour work week and refuse to subscribe to the party press. The regime's awesome Moloch becomes less terrifying when opposed by a stand of mass, even if unorganized, resistance. Total oppression must be met with total resistance. No instance of oppression against an individual, no incident of injustice, must be left ignored. Only after emancipating ourselves from serfdom, can we move on to new, more organized forms of struggle against official oppression. Today, as never before, there is a need for thousands upon thousands of bold spirits willing to suffer any misery in the name of justice and social progress. Today, as never before, the existing dissident groups need new members to continue the cause championed by Tatianna Velikanova and Gleb Yakunin, Vyacheslav Chornovil and Leonid Ternovsky, Vyacheslav Bakhrim and Baly's Gajauskas, Paruir Arikir and Ayshe Seitmuratova. We must say "No!" to unbridled terror. The efforts of each of us weaken the well-organized army of oppression. The future of democracy depends on each and every one of us. Moreover, today Soviet officialdom is one of the chief potential instigators of a new major war; the fate of world peace is in the hands of the democratic movement in the USSR. Let the place of each new prisoner be taken not by individuals, but by scores of new champions of the Truth. This is not too much to expect. For if three come to take the place of one Velikanova, the task of the oppressor will become three times more difficult.

We face a major crisis. Perhaps there has never been one like it before. And it is the duty of each citizen to discharge his debt to humanity.

We, Ukrainian dissidents, call upon all the country's Helsinki Watch Groups, all people who comprehend the tragedy of the current situation, to conduct an all-Union political hunger strike on the day of the opening of the Moscow Olympics in protest against political repression. Support our demand to the Kremlin: Freedom for all political prisoners suffering in Soviet camps and prisons!

Ukrainian Patriotic Movement

Klebanov Appeal

We, Ukrainian dissidents, support the appeal of Amnesty International in defense of Vladimir Klebanov, the repressed Donetsk miner who founded the international association of workers in the USSR. We demand the immediate release of V. Klebanov and of all those who were subjected to repression for putting forward their lawful rights as workers. We call upon Ukrainian workers to demand the release of V. Klebanov. Form independent trade unions at your enterprises. Only such trade unions can defend your interests. Fight for absolute compliance with labor legislation, demand higher wages, refuse to work the "voluntary" Saturdays that prolong your 41-hour work week.

The living standard of the Soviet worker is one of the lowest in the world. It is your sacred right to fight against the state's ruthless exploitation of your labor.

Ukrainian Patriotic Movement

Interviews

(cont'd from page 3)

presidents were unanimous in their affirmation that a national union of Ukrainian students like SUSH is both necessary and relevant. When pressed for reasons as to why SUSH is necessary, they all cited their belief that SUSH, as a national body, provides a feeling of unity and common purpose among Ukrainian-Canadian students. On matters of national importance, Ukrainian-Canadian students can be heard with one voice through SUSH.

Similar answers were given when the presidents were asked what SUSH's function should be. Most felt that SUSH should serve as a forum for communication; it should promote the exchange of ideas among students and distribute information of interest to Ukrainian students in Canada. Most presidents thought that SUSH conferences and congresses were positive steps in this direction, although several mentioned high travelling costs as a problem which impeded their participation. The distance between the various clubs was seen by some to be an impediment to establishing ties between clubs. Curiously, all of the presidents interviewed come from southern Ontario, which has the heaviest concentration of Ukrainian Student Clubs in Canada.

The presidents mentioned club development as another activity in which SUSH should continue to be active. All felt that SUSH has a definite role to play in this area, either by disseminating printed information, by organizing club development sessions at conferences, or by offering advice to fledgling USC executives. One president felt that SUSH should offer financial assistance.

The presidents were also asked for their opinions about Student, the newspaper provided to Ukrainian student clubs by SUSH. They were first asked how carefully they read the newspaper. Two replied that they read most or all of each issue, three read about half, and two skim through their copies, reading the occasional article.

The presidents were asked what they like best about Student. The most common response was club news. Students enjoy reading about the activities of USCs across the

country. One president mentioned the fact that people like to see the names and pictures of their friends in print, and that people, in fact, skim through an issue looking to see whether anyone they know is mentioned.

Other things noted, in order of incidence, were: the cultural articles, the "Ret Sends Ya" music review column, the graphics, the political articles, and the fact that Student is in a tabloid format.

One president stated that he liked Student because "it is written at a very intelligent level; it is non-partisan, objective, relevant and informative." His major complaint was that it doesn't come out often enough. (An obvious Student groupie.)

When asked what they disliked about Student, all of the presidents stated that they disliked Student's late and erratic distribution. One president even said that she found it offensive to receive an issue over a month late. Six of the seven presidents interviewed also felt that there is too heavy an emphasis on political articles in Student. According to one of the respondents, Student's approach seems to be that of a journal for political scientists. Interestingly enough, the only president who did not feel that there were too many political articles in Student was a political science major.

Related to this criticism, several presidents commented that many of the articles seemed to be too long and too heavy. Some then spoke to the question of Student's role with respect to the Ukrainian-Canadian student movement. To quote one USC president: "Student is not entirely representative of the student movement." Others alluded to this problem by suggesting that Student should deal more with student problems and accomplishments or that Student articles presume a level of knowledge among the general membership that doesn't exist.

The presidents were asked for suggestions on how Student could be improved. Besides solving the distribution dilemma, becoming less heavily political and including more reportages on club events, the following ideas were mentioned: adding a sport section, offering a section for SUSH

executive reports or updates, and soliciting a greater number of contributors to the paper, thereby broadening the scope of articles appearing in Student.

It must be noted that many of the presidents expressed sympathy for the difficulties encountered by the Student collective as a group of volunteers producing several issues per year. Said one president, in expressing his desire for a broader range of subjects to be covered in Student: "I understand their dilemma; I know Student will print whatever articles they get." Many of the presidents interviewed were not aware that anyone could submit articles to Student. (N.B. They were interviewed before the issue of Student, carrying the large ad asking for contributions of materials, had appeared.) Others thought that it would be difficult to improve upon Student without having full-time paid staff members.

U of T USC president Danylo Bilak declared his executive's willingness to help Student broaden its base, both in terms of the submission of articles as well as financially. At their annual meeting, in April, the U of T USC voted to allocate \$750 to the Student Press Fund: \$300 as a straight donation and \$450 to be used to match donations of other USCs. The aim of this scheme is to encourage students' clubs across the country to donate to the Student Press Fund, as their donations will be doubled by virtue of the matching donation from U of T USC. "Student has much unrealized potential," stated Bilak. "Our executive has taken the responsibility to see his 'matching grant' plan through and we will be encouraging other students across the country to get involved in Student." More information about this plan will be made available from the U of T USC executive in the near future.

Generally speaking, if I may be allowed a personal observation, the Ukrainian students' club presidents I interviewed struck me as a group of personable and enthusiastic students. With these people at the helm of their clubs, SUSH at the local level is "lookin' good" for the 1981-1982 year.

Letters

(cont'd from page 2)

serious intention, placing the humour in relative context. Yet the vybach decided to spend more time thinking which trendy cliches to put in, rather than checking for spelling errors in the print and misinterpretations in the content. A short list, gentlepeople:

(middle column, second paragraph)

"Pyrih's parents threatened to prohibit him from playing..." — Pyrih doesn't have any parents. Neither (sic) does Jethro Tull. (get it?) The four bandmembers do.

(various locations thru Student)

— a tough act to swallow — Punk + Uke = Puke?

— new gig has 'em gagging — cute but not representative of the idea;

(middle column, fifth paragraph)

—"Our Generation" - who sings that one?

-byshevky" - What is a byshevka?

Oh, well, justified bitching aside, the fact that Student's effort to convey the given thoughts is questionable shouldn't get in the way of the band's thanks to Sonia and the newspaper. And an interesting point from Petro Pyrih himself: if you check the current Canadian Census form, Ukrainian is one of the few languages that was given rank listing, rather than being dumped into the "other"

category. This is obviously because of the high percentage of people with a Uke background in past surveys.

Five of ten years from now, when "nashe pokolinnia" will start making more of a difference in the census counts, will the Ukrainian language enjoy its high ranking status?

Petro Pyrih hopes so and that's what the show's all about. Future events, such as the highly successful SUSH Toronto's PUNK and POLKA Zabava on May 23rd, must be looked at more by the press and media.

Multicultural Television, Novy (sic) Shliakh and Student did.

Thanks for scratching the surface; let's dig deeper.

Relax with the political scene — put in more fun. Hey, maybe more people will read your paper! (A cheap shot!)

Finally, I could end this letter with a nasty comment, but I won't because the vybach always gets the last word ... but only in my paper! See you on the dance floor, honey! Pogo and Polka People!

Sincerely,
Tamara Nigh
Special Acts Publicist
Petro Pyrih and the Holubits

The Last Word

Dear Tamara:

Congrats to Petro Pyrih and the Holubits for making new waves (get it?) on the music scene; shame on you, Tamara Nigh, for taking the Pyrih Trip so seriously.

Why are you so uptight about the whole thing, anyway? Just relax and keep cool and the Pyrih thing will work itself out sooner or later; the older generation can't freak out over it forever. Just look at how the Beatles and Elvis eventually became respectable. Get my wavelength?

Besides, if the Ukes in Toronto are made happy by boosting census counts, then let them trip out on that but, unfortunately, they're not going to make more little Pyrihs by listening to Petro. (I could go into an explanation of this for the uninitiated but this is, after all, a family newspaper.)

Well, that's all I wanted to say. Give my regards to Petro Pyrih himself, even if he doesn't have any parents. And a special hello to all of our friends in the post office, without whom Student would never get to you.

Sincerely,

Vybach
P.S. You know, you really should get someone who knows how to spell to type your letters. Hal I guess you must use the same proofreaders as we do.

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Czech New Wave

(cont'd from page 8)

referring back to it every few minutes. It soon becomes patently obvious that the audience in the film are thoroughly enjoying themselves — which is far more than I could say for the audience of which I was a part.

The protagonist of the film is a Robin Hood-like figure, with a twist: he robs from the rich, and gives not to the poor, but instead to his wife, on the occasion of his annual visit. The viewer is expected to implicitly make-believe that, among other things, strummed guitars, when carefully tuned (of course), can fire bullets that kill people. Sis' visual sensibility — somewhat akin to the creators of tacky postcards — is characterized by his indiscriminate application of petroleum jelly to his camera lenses. To compound his problems, he punctuates the film with boom microphones hovering in and out of the frame's fore, back, and mid-grounds as well as a wealth of gratuitous camera movements. When the soundtrack is not the acoustic mixture of singalong mandolin, banjo, and guitar, it reverts to tension-building bongo drum variety. Undeniably, a "happening". Ninety minutes pass interminably. *Ballad of A Bandit* receives a qualified recommendation — to those aficionados of things both populist and vapid, here is a film in the genre of bluegrass operetta.

My evening, though, was salvaged by *Rose Tinted Dreams*. The plot of Hanek's film is quite simple: a young village postman and a gypsy girl, Jolanka, fall in love. But simplistic it is not. With the proper "cute" young American starlet and leading man, this bare premise might serve as the basis for any of a number of Hollywood "young adorables" vehicles.

However, reality intrudes into this romance as it never would in Southern California; these young lovers are ostracized by both their Slavic and Gypsy societies. When the postman appears with his lover at a local dance, he is beaten by his Slavic peers, and threatened with death by Jolanka's cousins. The gypsy girl must endure constant prejudice while in the Czechoslovak "white world"; worse still, because her love is outside the "tribe", she is in effect disowned from the warmth and security of the extended gypsy family in which she was once accepted. Eventually the two principals see no alternative but to escape together to the anonymity of the city. Once there, however, their love is eroded by economic hardship and urban alienation. Each returns to his rural society, not much older, though certainly wiser. Soon after Jolanka marries a gypsy fellow, her former lover attends the wedding, happy for her, sad for himself, and

returns to his village, walking paths that he once trod with Jolanka.

It is not a cerebral film, much less a polemic. But it tells its modest story with the utmost attention for detail. Hanek has a love not only for his two principals — beguilingly played by two actors whose names, regrettably, escaped me — but also for the figures in the two societies that surround them. In so doing, the director displays a benevolence and sensitivity that recall Truffaut at his best.

The title of the film, *Rose Tinted Dreams*, refers to the daydreams of gallantry and all-conquering love that frequently beset the young postman. These fantasy scenes are introduced without any of the standard cinematic warning devices (i.e., zoom into dreamer's eyes, then dissolve) — and outline the gulf between the ideal and the actual. Additionally, their incorporation pays tribute to the heritage of fantasy established by the Czech New Wave.

The film's visuals prove Hanek equal to the task of creating images which are complementary to his content. While at the pinnacle of their love, the two principals are portrayed in the vibrant, idyllic Czechoslovak countryside; conversely, the scenes of their love decaying take place in an urban prison that isolates one or the other against sterile white walls. Hanek's societal scenes avoid the stereotypical, and instead reflect an appreciation and respect for the peculiarities of each culture. He dots the movie with visual motifs that help reinforce the theme and his camera moves pleasingly in anticipation of its subjects. Finally, in one memorable scene, the camera symbolically shifts focus from the immediate foreground to the distant background as the protagonist's thoughts shift from time present to time past.

Despite the bittersweet nature of many of the events recounted, *Rose Tinted Dreams* remains true to its Czech realist roots, and ends on a slightly optimistic note. Hanek has examined two societies (without vilifying either) and one wonders, along with his whimsical young protagonist, at the dearth of communication between them. The film's exposition moves the viewer toward an appreciation of both of the cultures portrayed in the movie. One gains a measure of understanding, and yet never once does Hanek resort to the use of rose-tinted lenses. I left the film frustrated at the inability of Canadian and American directors to treat such "small" subjects with comparable honesty and spontaneity.

Film Review

(cont'd from page 9)

three. In this film the interwar period in Gdansk is portrayed as it is seen through the eyes of a boy who refuses to grow up. He decides to remain three years old, and only after the Second World War does he decide to grow up and become an adult.

The three year old boy can quite legitimately symbolize European society and its coming of age after the war. After the experiences of the interwar and war era, European society is no longer the naive and

innocent being it was before, going along in its merry unconcerned way.

The film's importance also lies in its portrayal of the Polish and German communities in Gdansk and their behavior and reaction to the various political and social forces during the interwar era. The people are portrayed from a humanistic point of view and the political forces are not generalized into straight good and evil, black and white categories. The film is an intelligent, sensitive deser-

ving winner of Hollywood's Best Foreign Film Award.

Unfortunately in Canada, *The Tin Drum*'s reputation has been marred by the Ontario Censorship Board's decision to ban the film. This decision gives the film all sorts of nasty and naughty overtones which do the film an injustice. However, one should not see this film simply because it was banned in Ontario. The acting, cinematography, and direction are all superb and there is nothing negative about this film.

National Unity

(cont'd from page 1)

Bociurkiw, continued the discussion of the morning's session, with delegates from the floor entering into the debate. The convention banquet and ball were held Saturday evening. Saskatchewan's Attorney-General, Roy Romanow, delivered the keynote address, while Eugene Whelan, the federal Minister of Agriculture, delivered lengthy greetings from the Prime Minister. This prompted one observer to remark that perhaps Mr. Whelan was under the impression that he had been expected to deliver the keynote address.

After the official portion of the banquet, guests were treated to a performance of Kingston's dance ensemble "Maky." Everyone then danced the rest of the evening away to the sounds of Montreal's "Veselka."

Sunday was devoted to official Federation business. The members of the outgoing executive presented their reports. The election of a new executive followed. It had been

decided that the nucleus of this executive would be located in the "Golden Horseshoe" area, i.e. the area around Lake Ontario from Niagara to Oshawa. In fact, the newly-elected president, John Tutecky, and the core group of the executive hall from the St. Catharines area. There is also SUSK content on the executive. Myra Eve Pasty, a SUSK-ite from Toronto, was elected to the UCPBF executive as a member of the editorial board of *Panorama*, the Federation newsletter.

The report of the resolutions committee followed. This part of the business meeting proved to be the most entertaining. Especially interesting was the discussion that ensued when a simple "motherhood" resolution upholding the principle of equality between men and women was protested by the delegation from Winnipeg, which feared that such a resolution might infringe upon the rights of their club. Incredibly, the Winnipeg club does not allow women to

become members. "Oh, they can come to our meetings," stated one Winnipeg delegate, "they just can't join." Many a delegate left shaking his or her head in disbelief at the conclusion of this session.

The annual meeting concluded with the adoption of the resolutions. After a break, the new and old executives convened for a meeting and heard club reports.

One left the convention with an uneasy feeling that although it had been interesting and enjoyable, the convention and symposium had been somehow lacking in substance. The sessions seemed somewhat sparse in content end, at times, it appeared as if they had been hastily thrown together. However, the high quality of the presentations made by the speakers helped mitigate this problem to a great extent. As well, the opportunity to meet people from across the country was a highlight of the convention. Not a bad way to spend a long weekend.

Ret Sends Ya

(cont'd from page 8)

on opening night at Vesna. Without Shlpowky's reassuring presence, Cholkan seemed almost at a loss for what to do with the floor space and the crowd she had to work. The apparent insecurity translated itself into a stiff and uncomfortable first night performance. Attribute Cholkan's shaky Vesna debut to a lack of experience — nothing else. To her credit, the lady quickly found her feet and turned in excellent shows in the ensuing two evenings. More at ease with her surroundings, Cholkan displayed an adept versatility in both style and range, whether performing in duet or flying solo. Her original compositions are lyrically strong and musically haunting. No question whatsoever that Cholken won her audience over; she worked for it and certainly deserved those ringing rounds of applause. Ola Cholkan is a name to watch out for. We'll be hearing a lot about her and from her in the future, and what we hear, I suspect, is bound to be good.

Two other acts of note at Vesna '81 I'd like to touch on and both of them hail from Saskatoon. Let's start with the Yaseny orchestra, Saskatchewan's first contribution of note to the realm of contemporary Ukrainian-Canadian music. Yaseny is a hard-working foursome which still has some way to go before it becomes a force to be reckoned with. In both sound and appearance, the group now stands as an amalgamated clone of every Ukrainian band which has made it big in Eastern Canada and the United States, from Montreal's Rushnychok to Chicago's Vesel Chasy. Imitation may be the highest form of flattery but everything has its limits; Yaseny has yet to discover those limits. And introducing that classic of *ukrainska romantyka* "Byla memo maty" as having been written by Vesel Chasy may work in Saskatoon, but it just won't go very far on the music circuit. Yaseny foisted *faux pas* of that nature on Vesna audiences in generous doses. Chalk it up to not knowing any better. Yaseny did put on an entertaining show, despite the band's lack of uniqueness. The group clearly does have potential. It has a solid core of musicians to build on and a seemingly never-ending supply of infectious enthusiasm. Now if Yaseny could only find a direction ...

Last, but by no means least, Vesna audiences delighted to the sounds of the Continental Ensemble. Led by the hot fiddle work of John Kolynchuk, the Continental Ensemble has been around in one form or another since 1948. The band's performance at Vesna '81 attested to all the reasons for its longevity. It was entertainment par excellence! Nothing fancy, just a tight sound and a great repertoire of dance tunes ranging from a devastating *kolomyika* to rockin' roll standards like "Johnny B. Goode." As Kolynchuk himself says, they're still having fun after all these years, and it shows when the Continental Ensemble takes the stage. It's the consummate Prairie Ukrainian wedding band — a guaranteed good time.

All round, Vesna Festival organizers did a superb job in pulling together a fine entertainment package. And difficult as it may be to imagine, Vesna promises to outdo itself next year ...

NEXT ISSUE: I know, I know, but this time for sure — Rushnychok Volume 5 ...

Waiting for Student

Waiting for Student can be like waiting for Godot, or like waiting for a fix of heroin if you're into junk mail. Sometimes the reason why we're late delivering the goods is because of hold-ups in the Canadian Post Office — an institution that is not exactly known for its speed or efficiency. And sometimes you simply live so far away that it takes time to travel the distance.

But to be brutally honest with you the most common reason why we're late getting to you is because we're late getting the paper into the mail. A million reasons could be provided to explain why an issue is held up in production — writers who don't meet deadlines, delays in typesetting and printing, lack of money, helping hands, time or energy — but we don't want to bore you with a list of excuses. We would, however, like to point out that the increased demands placed on us by our second class mail permit and the growing number of our subscribers have this year added to the workload of our hard-pressed volunteers on the distribution committee.

Whatever you do, don't despair! We're aware of the problem and do intend to do something about it as soon as classes and exams are over. We'll be computerizing our mailing list over the summer and are intent on staying closer to schedule in the 1981-1982 publishing. So hang in there and give us a chance to work on our delivery the way we've worked on our content and design.

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